

# THE **Tatler**

& Bystander 2s.6d. weekly 12 Dec. 1962

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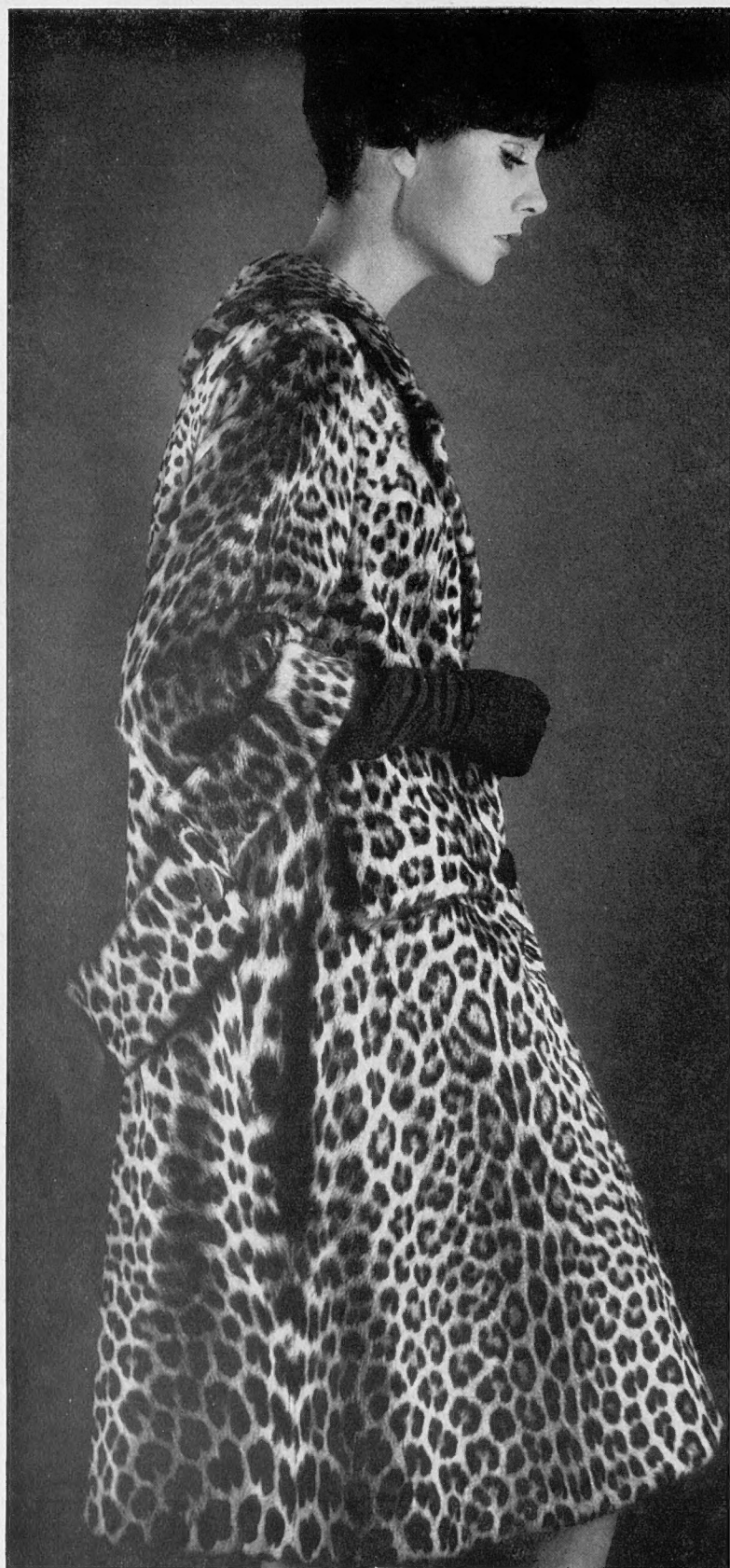
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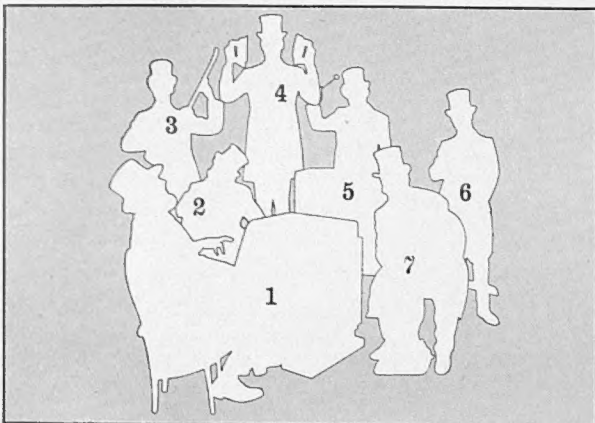
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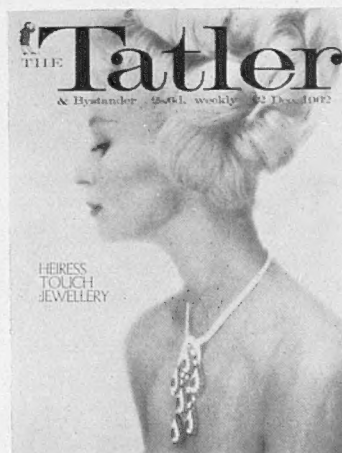
# THE Tatler

& BYSTANDER 2s 6d WEEKLY

12 DECEMBER, 1962

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The cover girl with the cool look wears a cool look from Cartier in the form of a diamond and sapphire necklace priced at £13,430. For more girls in a million with that special heiress look turn to page 739 where Elizabeth Dickson presents a treasure chest photographed by Barry Warner who also took the cover picture. Diamonds, they say, are forever, so are good stories and storytellers. For more about them see page 733 where Siriol Hugh-Jones reports on the theme of Once Upon A Time

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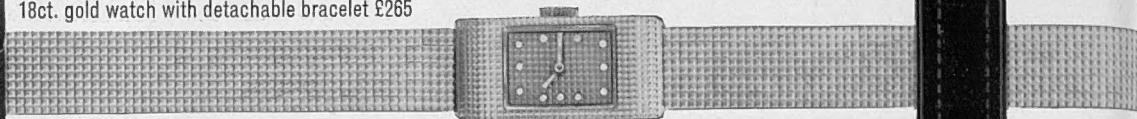
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18ct. gold  
and diamond bracelet £395

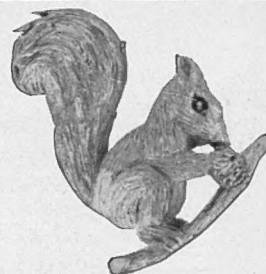
18ct. gold watch with detachable bracelet £265



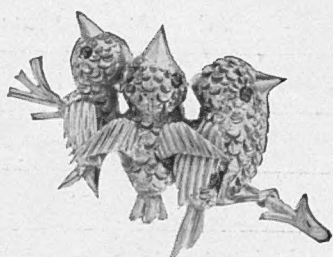
18ct. gold watch bracelet £170



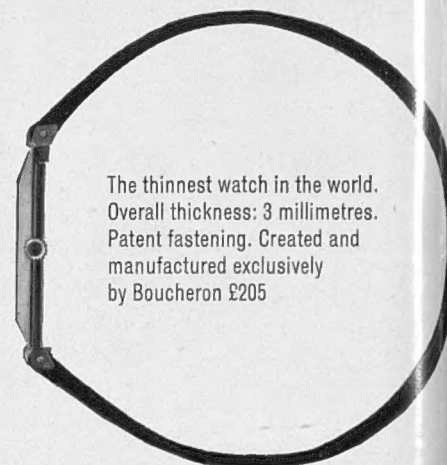
18ct. gold wrist watch. Patent fastening £95



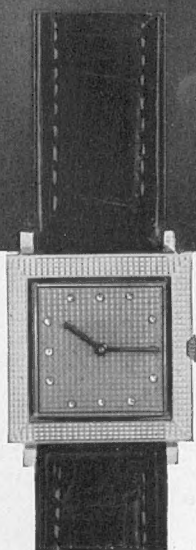
18ct. gold "Squirrel"  
brooch with ruby eye £35



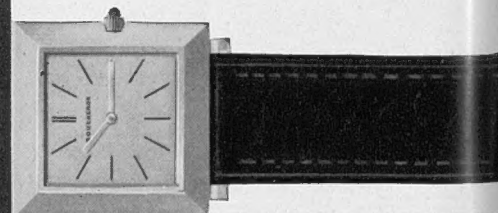
18ct. gold "Birds on Branch"  
brooch with ruby eyes £45



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manufactured exclusively  
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18ct. gold automatic wrist watch.  
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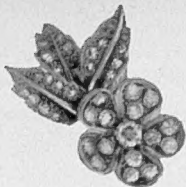


CLIP £560

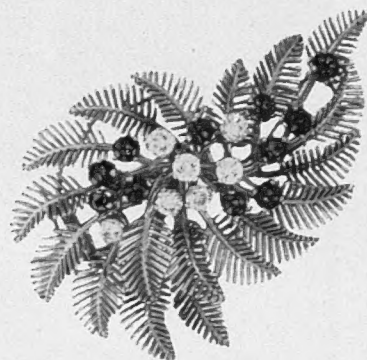


18ct. gold and diamond floral set

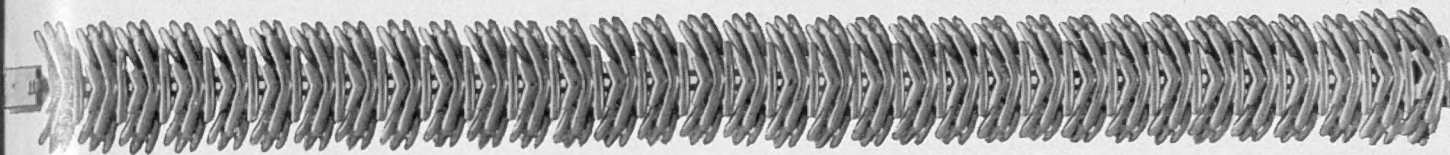
EAR-CLIPS £435



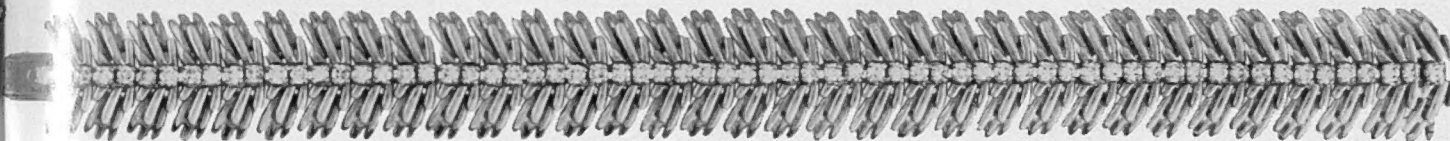
RING £235



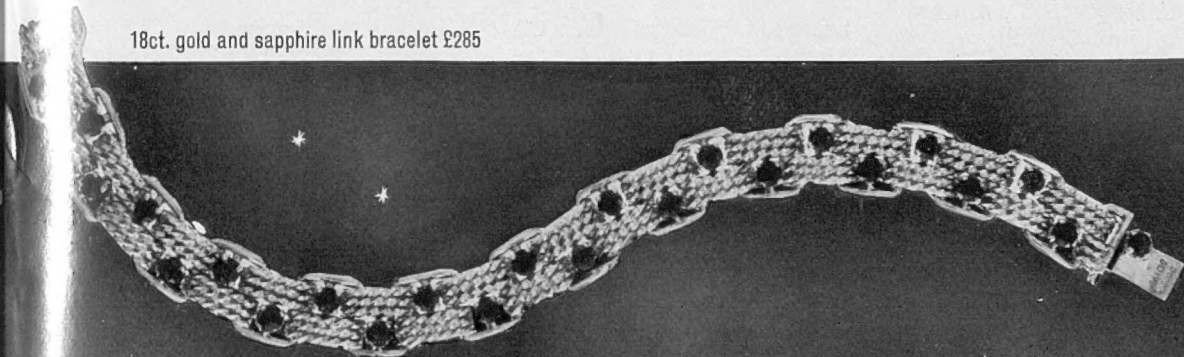
18ct. gold, sapphire and diamond leaf clip £310



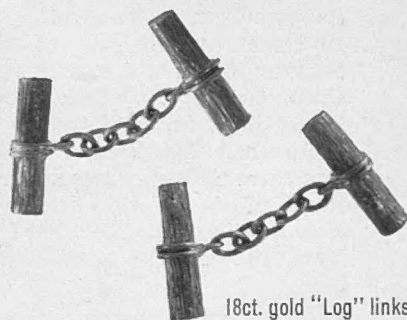
18ct. gold bracelet £165



18ct. gold and diamond bracelet £630



18ct. gold and sapphire link bracelet £285



18ct. gold "Log" links £35



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# GOING PLACES

## SOCIAL & SPORTING

**Christmas Ball**, Grosvenor House, 13 December, in aid of the Children's Country Holiday Fund. (Details, FRE 2285-6.)

**Cresta Ball**, Savoy, 14 November. (Details, Mrs. Vernon Pape, MAY 4861.)

**Hunt Balls: Berkeley**, Berkeley Castle; **Iminster Beagles**, Shrubbery Hotel, Iminster; **Heythrop**, 14 December. **Cottesmore**, Hambleton Hall, 15 December; **Belvoir**, Waltham House, Melton Mowbray, 29 December.

**The Wellington Ball**, Quaglinos, 17 December, in aid of the Wellington Boys' Club, Walworth. (Details, Ball Secretary, TAT 9567.)

**Children's parties**, Hurlingham Club. Up to 7 years old, 19 December; 8-12, 20 December.

**Princess Marina, Duchess of Kent**, will be present at the charity performance of *Rule of Three*, Duchess Theatre, and the Savoy supper which follows, on 19 December (in aid of the Sailors' Home and Red Ensign Club, Stepney: Details, Miss Irene Edwards, GRO 8452).

**Reluctant Bachelors' Ball**, Grosvenor House, 20 December, in aid of the Invalid Children's Aid Association. (Details, Mr. David Brewer, Hampstead 6776.)

## SKIING

**British Men's Skiing Championship**, Val d'Isère, 6-13 January.

**Juniors' Meeting**, Lenk, 6-10 January.

**Geneva Cup**, Zweisimmen, 11 January.

## MUSICAL

**Covent Garden Opera**. *Tosca*, 7.30 p.m. tonight, 17 December; *Die Walküre*, 6 p.m., 14 December; *Die Zauberflöte*, 7.30 p.m., 21 December. (cov 1066.)

**Royal Ballet**, Covent Garden. *The Good Humoured Ladies*, *The Invitation*, *Birthday Offering*, 7.30 p.m., 13, 15 December; *Les Sylphides*, *The Good Humoured Ladies*, *Birthday Offering*, 2.15 p.m., 15 December; *The Good Humoured Ladies*, *The Lady & The Fool*, *Birthday Offering*, 7.30 p.m., 18, 20 December; *The Sleeping Beauty*, 7.30 p.m., 22 December, 2.15 p.m. & 7.30 p.m., 26 & 29 December.

**Sadler's Wells Opera**. *Idomeneo* (last perf.), 7 p.m. tonight; *The Girl of the Golden West*, 7.30 p.m., 13, 15, 19 December; *The Mikado*, 7.30 p.m., 14, 18, 20 December; *Carmen*, 7 p.m., 21, 26 December; *Die Fledermaus*, 7.30 p.m., 22, 27 December, 2 p.m., 26 December. (TER 1672/3.)

**Royal Festival Hall**. Carols for choir & audience, Goldsmiths' Choral Union, cond. Frederick Haggis, 3 p.m., & 7.30 p.m., 16 December; L.P.O., & Choir cond. John Pritchard, in *Messiah*, 7.30 p.m., 17 December. (WAT 3191.)

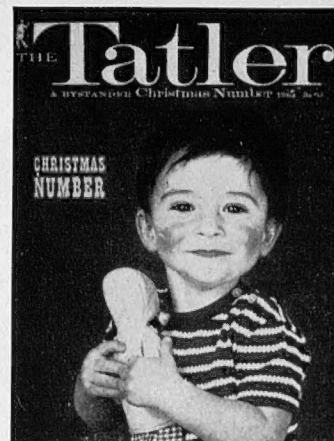
**Festival of Nine Lessons & Carols**, King's College Chapel, Cambridge, and York Minster, 24 December.

## ART

**Jean Arp retrospective exhibition**, Tate Gallery, to

## A SQUARE DEAL FOR CHILDREN

... it's guaranteed in the annual Christmas number of THE TATLER now on sale from all good newsagents. Siriol Hugh-Jones sets the theme in a witty and perceptive article that opens a colour-packed issue. Contributors include James Laver, Caryl Brahms and Pamela Vandyke Price. There's a special Christmas story with a twist written by Joan Aiken, as well as features by Tatler staff writers Angela Ince and J. Roger Baker who supplies a highly original Child's A.B.C. of Show Business. Briggs is not forgotten; his creator Alex, Graham, has drawn a series of Christmas adventures



for the world's most imperturbable butler. You can make sure of your copy by writing to us now: The address is: The Publisher, THE TATLER, Ingram House, 13-15 John Adam Street, Adelphi, W.C.2. Price 4s. including postage

23 December. (See Galleries, page 752.)

**The Dutch Romantics**, Denis Vanderkar Gallery, Mason's Yard, S.W.1, to 21 December. (In aid of the Gt. Ormond St. Children's Hospital.)

**H. M. Bateman**, original drawings, Fine Art Society, 148 New Bond St., to 15 December.

**Robert Van Eyck paintings**, Brook St. Gallery, to 19 December. (Catalogues, 2s. 6d., proceeds to Lady Hoare's Thalidomide Appeal.)

**Picture & Sculpture Fair**, Institute of Contemporary Arts, Dover St., to 18 December. **Christmas Present Exhibition**. (Small pictures by English & French artists.) Newland, Browse & Delbanco, Cork St.

**Group 13**, paintings, sculpture, design, Congress House, Gt. Russell St., to 21 December.

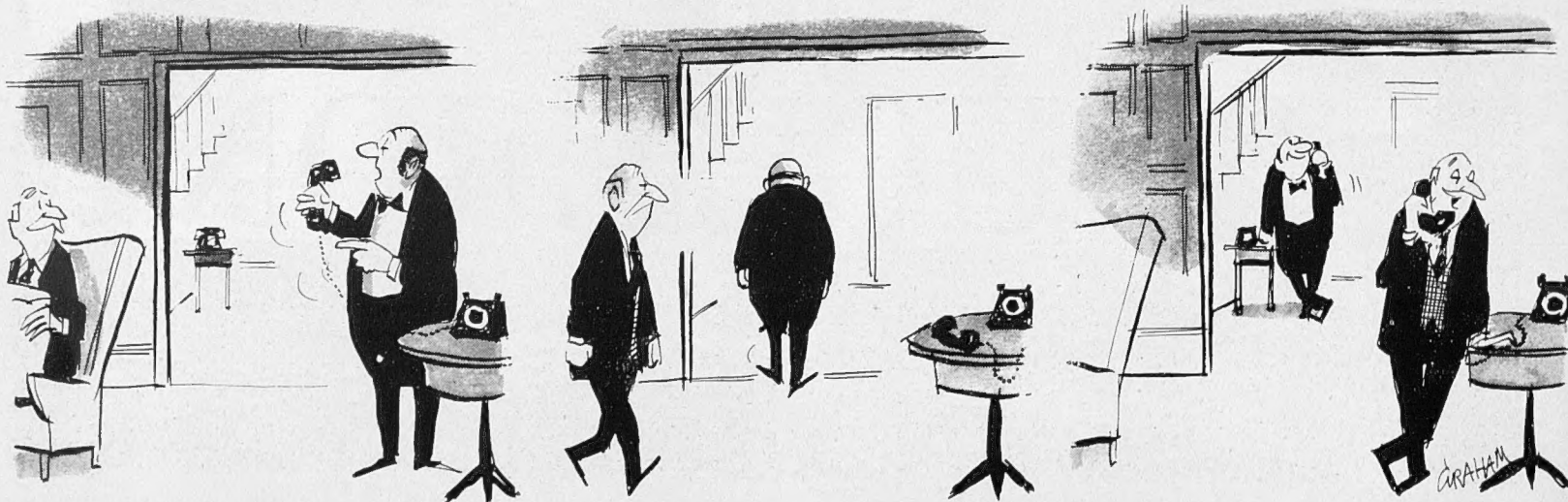
## FIRST NIGHTS

**Phoenix Theatre**. *All Things Bright & Beautiful*, 13 December. *Aldwych*, *The Comedy of Errors*, 19 December.

**Duchess**, *Rule of Three*, 20 December.

**Christmas shows**: Empire Pool, Wembley, Peter Pan on Ice, 15; **Garrick** (matinées), *Cindy-Ella*, or *I Got A Shoe*, 18; **Palladium**, *Puss In Boots*, **New Arts**, *Amelia's African Adventure*, **Piccadilly**, *The Rag Trade*, 19; **Her Majesty's** (matinées) *Emil & The Detectives*; 20, **Scala**, *Noddy In Toyland*, 21; **Prince of Wales** (matinées), *Acker Bilk Show*, 22; **Queen's** (matinées), Billy Bunter's Christmas Circus, 24; **Lyric**, Hammersmith, *The Bluebird*; 26; **Royal Festival Hall**, *The Nutcracker* (ballet), 26; **New Arts**, *Three At Nine*, 27 December.

## BRIGGS-by Graham





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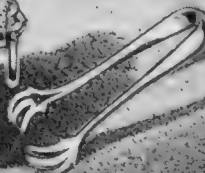
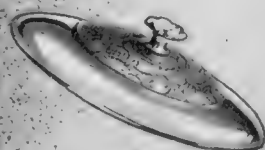
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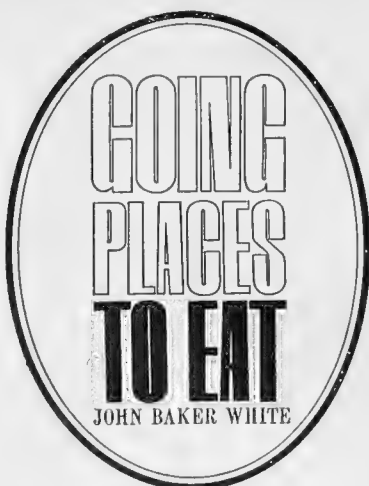
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## A case for superlatives

C.S. . . . Closed Sundays

W.B. . . . Wise to book a table

**The Hunting Lodge**, Lower Regent Street. (WHI 4222.) C.S. Opulent. Sumptuous. Elegant. Magnificently decorated. All these terms could be used about this new Forte enterprise, under the direction of Mr. J. A. Zuppinger. Carved oak panels and stained glass windows from Goodrich Court, Ross-on-Wye, murals by Mr. Peter Thorneycroft, a wrought-iron screen from the Alexandra Palace, red silk wallpaper and sundry pieces of Victoriana and Edwardiana have been woven together by designer Italo Salvatore.

This restaurant specializes in top quality British food, but not all cooked in the British manner. My meal was a *mousse* of lobster and cottage pie.

Specialities—the menu and wine list are fine specimens of

the printer's art—include sucking pig stuffed with prunes, saddle of hare with cherry sauce, veal cutlets in rosemary and many fish dishes. The wine list is fine, including some 1947 and 1949 clarets and burgundies, and several of the splendid 1959 hocks. Rather naturally it is not at all cheap. Minimum charges are 25s. for luncheon and 35s. for dinner, though I would allow 30s. and 40s. per head without wines, etc. Wines start from the 30s. per bottle mark. But if you want luxury you must pay for it, and this establishment is in every way luxurious. W.B.

**Restaurant Gavurin**, 6 Park Road, Regent's Park. Under five minutes' walk from Baker Street Station. (PAD 9744.) Open including Sundays midday to 2.15 p.m. and 6 p.m. to 10 p.m. Closed on Mondays. A small restaurant in which each meal is cooked to order, it makes a speciality of wine cooking. Among the specialities are *Culotte de Boeuf*. Unlike many much more pretentious establishments, it pays particular attention to sweets, which include *Charlotte Malakoff*—made of whipped cream, sugar, kirsch and ground almonds—and cheesecake. It has now a wine licence and the small cellar has been chosen with care, to include several chateau-bottled clarets. A meal will cost you about 25s. per head, without wine. Worth the journey. W.B.

### Wine notes

Recently, at the Russell Hotel, Irroy offered five of their cham-

pagnes for tasting. They were Carte d'Or, extra sec, and the sweeter demi-sec, at 27s. 6d. per bottle, Irroy 1955 at 35s. 6d., a rosé Brut champagne of the same year at 39s., and the scarce Château de Irroy 1953 Blanc de Blancs at 41s. 6d. The Carte d'Or struck me as good value for money, and the 1955 wine is a reminder of what a splendid year it is proving to be. And if you want to give your guests something out of the ordinary, why not a rosé champagne?

**The Wines and Vineyards of France**, by Louis Jacquelin and René Poulain (Paul Hamlyn, £2 2s.) is a remarkable book, and wonderful value for the money, with 76 photographs and 17 maps. It is an exhaustive encyclopedia of all the wines grown in France—at any rate those likely to come on to the market—and contains details of characteristics, soil, and quality, down to individual vineyards. The illustrations, like the maps, are good, and the translation by a well-known wine trade personality, Mr. Tommy Layton, excellent. When on a winter's evening television palls, settle down with this book and as many

wine catalogues as you can find. It will help you also to make that list of local wines to try out on your holiday in France next year.

### . . . and a reminder

**Mermaid, Flemings Hotel**, Half Moon Street. (GRO 2964.) A pleasant place for a business luncheon and prices moderate.

**De Vere, De Vere Gardens**. (KNI 0051.) Here you can eat well indeed and there is a cellar of Jura wines.

**Hand & Flower**, 1 Hammersmith Road. (FUL 1000.) If you are looking for somewhere to eat when you go to the circus or fun fair at Olympia this straightforward English restaurant is right on the doorstep.

**The Stable**, 123 Cromwell Road. (FRO 1203.) First class cooking in the Italian and French styles, combined with dancing from 10.30 p.m. to 2.30 a.m., with licence, and open for luncheon as well.

**Gastronomic weekends at the Imperial Hotel, Torquay**: January 25 to 28, February 22 to 25 and March 22 to 25, 1963. Full details from the management. (Torquay 4301.)

## CABARET CALENDAR

**Establishment** (GER 8111). New satirical cabaret directed by Nicholas Garland, written by him and the cast which includes Paul McDowell, Wendy Varnals, Robin Grove-White and Peter Bellwood.

**Colony** (MAY 1657). Paddy Roberts sings his own witty lyrics at the piano

**Room at the Top** (ILF 4455). Marion Ryan, the sweet singer **Pigalle** (REG 7746). Carmita, the Fijian princess, and the Maori High Five top a spectacular floorshow with an

exotic flavour, Tropical Paradise

**Savoy** (TEM 4343). The Cinq Peres, comedians from France, Johnny Hart, England's youngest magician, and the Savoy Dancers

The Beverley Sisters (below) have the cabaret spot at the **Talk of the Town** (REG 5051); Robert Nesbitt's elaborate floorshow Fantastico features Michael Desmond, Eileen Gourlay and hosts of showgirls and supporting acts



PAUL VINCENTI



ANGUS MCBEATH

Thomas Simmons manages the Grill Room at the Connaught, has been with the hotel for 25 years. He says: "My job is seating the customers and seeing they get the attention they require—when they leave they are well satisfied." But he does a great deal to achieve this satisfaction. The Grill Room is small, has only 12 tables. "We concentrate on a small intimate atmosphere." The chef is French and "wonderful." His name is M. Toulemon



HARDY AMIES



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## Outsize Africa

EVEN TO THE MOST BLASÉ, EAST Africa is more-so country. In every dimension it exceeds the expectations, not least in its beauty. Most of all, in its size. Somehow the sky itself tells you that the land stretches northwards for vast distances of Nile and desert to the Mediterranean; and that southwards it covers huge areas of veldt and lakes and mountains until it terminates in the metropoli of Cape Town and Port Elizabeth, washed by the Indian Ocean.

With its modern buildings and carefully landscaped highways Nairobi, the focal point of East Africa, is unexpectedly comfortable, disappointingly un-atmospheric. Spiritually it is something by Camberley out of Taunton, an impression sharpened by women in Dorville linens, by men in pale drills, sipping gin fizz in the bar of the New Stanley. Or drinking coffee in the open patio below, appropriately named the Thorn

Tree. None of this gives the faintest clue as to what lies within a mere 50 miles. In one direction is the *corniche* road which borders the Great Rift Valley, a crack in the earth's surface that runs from the Lebanon down to Mozambique, its floor an eruption of extinct volcanoes. In another are the flat wastelands where the Masai live with their cattle; in yet another, Nairobi's National Park, with lion looking close enough to stroke, zebra and giraffe racing across the skyline. Within three hours, you are already in Nyeri, in the foothills of Mount Kenya. In the land of crimson soil, luxuriant palm trees and thornyscrub. Cone-shaped huts form village communities abutting on to golf courses with greens like velvet, on to gardens a-bloom with a nostalgia of English flowers—lupins, delphiniums, roses, hydrangeas and dahlias, spiced by the exotic flaming coral of the Australian gum tree, by dredges of violet-coloured jacaranda petals. The climate from late December to April is like that of an endlessly perfect September day in England. The people you meet in the Outspan Hotel (which has incidentally one of the most beautiful gardens in the world) converse as they might at a Devon point-to-point. But the backdrop is the lavender coloured Aberdare hills, with Mount Kenya an occasional Fujiyama-like vision in the dim distance.

Some people go to the Outspan just to rest and to look at the scenery, which is understandable enough. But the object of a regular caravan-load

of 20 people a day is the overnight excursion to Treetops, with which the hotel is linked. First taste of a more expected Africa is the walk, escorted by a white hunter, along the quarter mile of jungle track which leads to this hotel-on-stilts built literally into the trees. You share your sandwiches at teatime with a clutch of baboon who, picking, grabbing and screaming at each other, make even non-Darwinians think uneasily about their true forbears. Possibly it is the sight of the first elephant which puts one in true perspective: he was probably around before most of his spectators were born, and is likely to be nibbling at some thorn bush long after they are dead. In true safari tradition you dine extremely well amid the trumpeting, the whinnying, the stertorous grunts of the beasts who come to drink at the salt-tracked pool below. Treetops is something you expect to see only once in a lifetime and so all thought of a night's sleep (in jeans and sweater, if at all) is sacrificed to alertness for the unexpected. The verandas are equipped with comfortable chairs and arc lamps to illuminate the animals. Silence and no smoking are the rule, outside. Stage management, you could call all this: but for what a theatre. The drama of the African night and its dawn is one of the few travel clichés that has not been blown.

An even softer, though, I must admit, less indigenous safari, is provided for at the Mount Kenya Safari Club, at Nanyuki. On the way to it, you cross the Equator at 6,000 feet

and can drink (who could resist?) at a bar which is actually marked with zero down the centre. But there is no brow-mopping in that amazingly dry, cool-hot clarity. Actor William Holden and some safari-minded associates have converted the club at Nanyuki from a simple inn; added a huge amoeba-shaped swimming pool, outcottage with Roman baths, fur rugs, and bongo drums for bedside tables; decorated the bar with Colobus monkey skins, Masai shields and zebra hide, and taught the barmen how to serve martinis on the rocks. It is the full Hollywood treatment of Africa, but none the worse for that. Private and, I imagine, rather pricey safaris can be arranged from the club. Alternatively, wind and limb permitting, you can climb to the summit of Mount Kenya from this point, or get within measuring distance of it by pony.

What of the tougher stuff, visions of guns and tents and Land-Rovers and iced champagne, five days at a stretch? The iced champagne is up to you, but cameras now coexist in equal enthusiasm with guns. Prices for many safaris are the same whichever weapon you use, the difference being in the gun licence fees: An initial £50, plus £75 for the first elephant, £40 for a rhino, £25 for leopard.

Three agencies, Kerr & Downey (PO Box 1822), African Tours (PO Box 7470) and United Touring Company (PO Box 2196), all in Nairobi, have practically cornered the trade not only for Kenya but also for Uganda, Tanganyika and Rhodesia. See them on the spot if you want to arrange a safari from Nairobi. The price range, depending on transport and numbers, is big. Or consider a package (but not "conducted") tour arranged by them in conjunction with some travel agents in this country. Using economy class air travel by B.O.A.C., British United Airways and East African Airways, here are some examples: A 21-day tour of Tanganyika, including visits to Serengeti National Park, Zanzibar, and deep-sea fishing off Mafia island, from £319 if six travel together up to £457 per head for two; and 29 nights including Aden, Mombasa, Zanzibar, Dar Es Salaam, Salisbury, Livingstone and Nairobi, for £428 (each, for two people). All hotels, transport by sea and short-haul flights are included as well as the flights to and from London. You could hardly do better. One of the chief agents in London for these tours are Rankin, Kuhn & Co., 19 Queen Street, W.1.

Africa, Mount Kenya: *Treetops*, the basic but fascinating hotel on stilts from which to watch the drama of big game coming to drink at the pool



GEORGE MASON SMITH



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# PRINCESS ALEXANDRA



Princess Alexandra is to marry the Hon. Angus James Bruce Ogilvy. The Princess, who will be 26 on Christmas Day, is a cousin of the Queen and twelfth in line of succession to the throne. Mr. Ogilvy, 34, is the second son of the Earl & Countess of Airlie. The family seat is at Cortachy Castle, Kirriemuir, Angus. Mr. Ogilvy, a City business man, has known the Princess for eight years



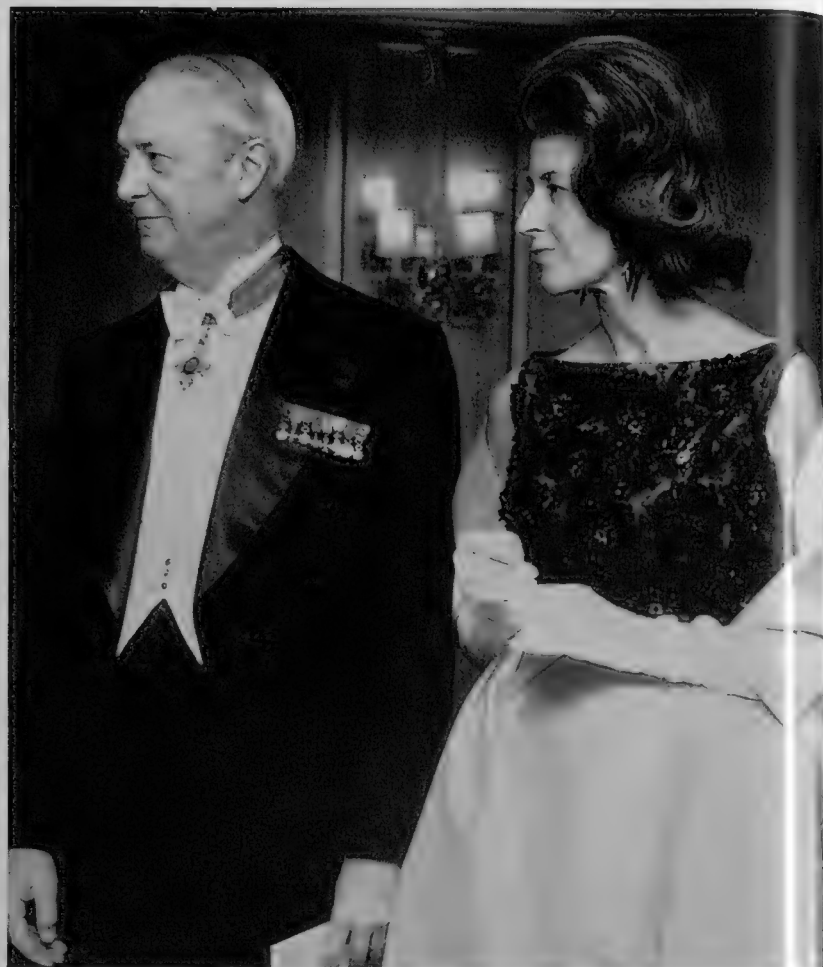
# TWO LONDON PARTIES



*The Hon. Mrs. Hugh Lawson Johnston*



*Col. Kenneth R. Dyer, Military Attaché at the American Embassy*



*The American Ambassador, the Hon. David K. E. Bruce, and Mrs. Bruce, welcomed the guests*



*Miss Madeline Hobbs*



*Mrs. Raymond Vere Nicoll*

PHOTOGRAPHS BY VAN ALLEN



*Mr. & Mrs. Thomas V. Hoffmire; he is chairman of the American Society in London*



*Mr. & Mrs. Keith K. Woodeson*



*Sir Nicholas Cayzer, Bt., & Lady Cayzer*



*At the Dorchester (opposite page) members of the American Society met for their annual Thanksgiving Day Dinner. The American Ambassador presided. At the Café Royal (this page) the Anglo-German Association held their annual dinner dance*



*Mrs. S. M. Thieme and Mr. J. Whiteside*



*Mrs. J. G. Aspinall and Mr. N. A. E. Massey*



*Mr. A. Babington and Mrs. A. Crosfield*

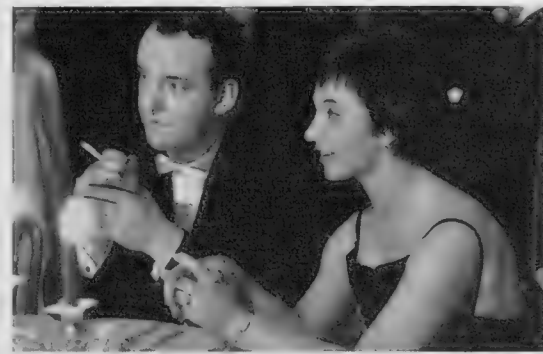


*Mr. J. Whitehead and Miss R. Rash*

PHOTOGRAPHS BY ALAN VINES



*Mr. M. Minberg and Miss G. Schulte-Stemmerk*



*Mr. J. W. Patterson and Miss V. J. Beacham*



*Mrs. L. Demel and Mr. H. Jacobi*



*Mr. & Mrs. K. J. Breuer*



*Earl Alexander of Tunis proposed the toast. Behind him, Lady Steel*



# THOSE OH SO PERSUASIVE AMERICANS

her back—on one condition—that you give up your very distasteful habit of chewing gum!”

As well as light-hearted speeches there was light-hearted singing, but this year in contrast to other years the singing didn't start until the coffee. Song sheets were provided and there was a certain amount of indignation among Texans that “The Yellow Rose Of Texas” was not included. Nevertheless the band played it. It was sung with tremendous gusto; even the New Englanders joined in though how people like Mr. DAVID BRUCE, the Ambassador, will explain doing so when they're next in Massachusetts I just cannot think.

## THANKSGIVING DINNER

The dinner of roast turkey with chestnut stuffing was accompanied by sweet corn fritters and candied sweet potatoes, and followed by New England pumpkin pie. When I lived in the United States it always seemed to me that Thanksgiving Day was even more of a celebration than Christmas and much of the gaiety of Thanksgiving in America permeated the newly-decorated pale blue & white ballroom of the Dorchester on this occasion.

Those enjoying the fun included a great many British guests, and among those I saw were SIR NICHOLAS & LADY CAYZER (he tells me that the Union Castle's glamorous new hotel ship the Transvaal Castle is a great success), Mr. & Mrs. PATRICK TELFER SMOLLETT, Mr. & Mrs. M. W. B. HICKS-BEACH, and Mr. MARTIN McLAREN, M.P., & Mrs. McLAREN.

I chatted to Mr. G. LEWIS JONES, the U.S. Minister, a man who would warm the heart of Dr. Richard Beeching. He was full of praise for our car sleeper trains. Mr. Jones has a motor-boat on the Thames and he likes to take it to Scotland and on other long journeys by train attached to his car. “We have nothing like your ‘car sleepers’ in America,” Mr. Jones told me. Others celebrating Thanksgiving were: Mr. & Mrs. STUART DON, COL. & Mrs. KENNETH R. DYER, Mr. THOMAS V. HOFFMIRE, who is chairman of the American Society in London, and Mrs. HOFFMIRE, the HON. HUGH LAWSON JOHNSTON & Mrs. LAWSON JOHNSTON, Mrs. V. W. WARREN PEARL, Mr. & Mrs. WILSON T. M. BEALE, LT.-GEN. SIR HUMFREY & LADY GALE, Mrs. F. CARPENTER-HOLLAND-GRIFFITH, LORD & LADY DERWENT, CDR. & Mrs. CHARLES FELLOWES-GORDON, Mr. & Mrs. JOHN C. MAXWELL, and PRINCE & PRINCESS ALPHONSE DE CHIMAY.

## ANGLO-GERMAN EXPANSION

The Anglo-German Association which has grown greatly in both numbers and stature over the last few years had to find a bigger ballroom this year for its annual dinner-dance which took place

in the Victorian but delightful setting of the Café Royal. SIR CHRISTOPHER STEEL, our Ambassador in Bonn, who came with LADY STEEL and his entertaining family, made a plea for greater study of German. “Good old British,” he said. “We go along and ask for a cup of tea and usually the Germans understand. But it is time that we got on with learning languages.” COL. JULIAN PIGGOTT, the chairman of the association and the moving spirit behind it, spoke of relations with Germany. “They are much better than they were, but it is still a very difficult job to get them on to the satisfactory footing we would like,” he said.

THE EARL OF HOME was asked to speak at the dinner for the second successive year. It wasn't, though, his well-received speech that delighted people most, but his habit—noted last year—of fishing out with a spoon whatever sugar is left behind after he's finished his coffee. Something, the guests noted too, that LADY HOME did not do!

Hope at these occasions is usually that the speeches won't be long-winded so that dancing and the other pleasures of the evening can get under way, though at this party many of those at the long top table had put on their boiled shirts and long dresses just to come and hear the speeches. With the exception of the chairman and his wife and SIR RONALD & LADY PRIN, and a few more, they left before the dancing began.

This was no reflection on the party. People put themselves out to come to this annual event. LORD SEMPILL wasn't deterred from taking part in the festivities by having to wear a steel brace due to a recent back injury. Not only did he come but he wore his kilt. SIR JOHN WEDGWOOD, dressing in London, found that he had left a vital shirt stud at his Surrey home. But he wasn't one to be put off either, enterprising Sir John found a bit of wire to do the trick.

Among the sprinkling of M.P.s, business men and socialites at the party I saw MAJOR JAMES SCOTT-HOPKINS, Under-Secretary, Ministry of Agriculture, & Mrs. SCOTT-HOPKINS, LORD & LADY GRANTCHESTER, the GERMAN AMBASSADOR & FRAU VON ETZDORF, Mr. & Mrs. S. E. H. DAW, Mr. ANTHONY KERSHAW, M.P., & Mrs. KERSHAW, Mr. & Mrs. HENRY TIARKS, PROFESSOR GEORGE CATLIN, LADY GAULT, LORD & LADY STRATHCARRON and PRINCESS SCHAUMBURG-LIPPE.

## THE BRIDE FROM THE BANK

There was some gentle, tongue-in-cheek poking of fun at banking when Mr. ERNEST KLEINWORT, chairman of the City merchant bankers of Kleinwort, Benson Ltd., proposed the health of his niece, SUKI, and Mr. DAVID PEAKE after their marriage at St. Mary's, Cadogan Street (see pictures overleaf). Mr. Kleinwort has a nice, light touch and

BY MURIEL BOWEN

THE AMERICANS IN LONDON ARE VERY numerous, they are also very persuasive, so when it comes to their annual Thanksgiving Day dinner at the Dorchester they always manage to get one of the best after-dinner speakers in London. This year they had a doctor, that Mr. A. DICKSON WRIGHT. He wasn't one to be awed by their numbers or their importance and they liked him all the more for this. He began: “It is a pleasure for me to be here, otherwise I would not have come. I understand that this is a holiday with all you Americans, that none of you have done a stroke of work all day, while all the rest of us here in London have been working like hell. That, of course, is why Fords are moving from Detroit to Dagenham.”

Turning to what he called “America's place in the world” Mr. Dickson Wright commented in a delightfully droll way: “America is one of our more promising children . . . indeed if only we could get over our language difficulty we would be able to get together much more . . . one day America will return to the British Empire and we will welcome

everybody enjoyed what he had to say. His comments on banking were, in the circumstances, very appropriate. Mr. Peake is the son of Mr. Harald Peake, chairman of Lloyds. He is himself with Schrodgers but—and doubtless this is the result of discussing it all with his wife—he is moving to Kleinworts. Miss Kleinwort has been working on investment research at the family bank for the past two years. Now she has given up her job. A pity, she has that blend of intelligence and charm which, as customers, we would welcome more of in our banks.

"I rather regretted leaving," she told me. "It was fascinating work, never boring. But marriage is going to keep me busy." Like so many of their young friends they have bought a house in Holland Park and they hope to move in fairly early in the New Year.

Mr. & Mrs. CYRIL KLEINWORT received several hundred of their daughter's and her husband's friends and relations at the reception at the Hyde Park Hotel. The younger generation included Mr. & Mrs. ROBIN FOX, who married recently, the HON. CHRISTOPHER BATHURST and his wife, the HON. NICHOLAS ASSHETON & Mrs. ASSHETON, Mr. ROBERT DICKINSON, and VISCOUNT CHELSEA. Others at the reception included AIR CHIEF MARSHAL SIR STRATHERN & LADY EVILL, Mr. & Mrs. NOEL FORDE, Mr. & Mrs. PETER BARKER, Mr. KIT HOARE, Mr. HELMUT SCHRODER, Miss CHARLOTTE KLEINWORT, Mr. DAVID ACLAND and his wife wearing a chic coat of emerald wild silk, Mr. RONNIE SHAW-KENNEDY, Miss EILEEN PEAKE, and about 150 of the bride's colleagues from the bank. The honeymoon was being spent in the West Indies and Mr. & Mrs. Peake return to England this week from New York on board the Queen Elizabeth.

#### FOXHOUNDS AT CAMBERLEY

Riders were greeted by a smart salute as they arrived at Government House, Camberley, for the meet of the Sandhurst Foxhounds (see pictures this page). It was the day after the Hunt Ball and there was a good turnout considering the lively night they had all had. MAJOR DEREK CLAPHAM was hunting hounds while his joint-Master Mr. M. S. CLOSE was indulging in the more sedate pleasure of a day at Newbury races.

Sandhurst, one of two military packs of foxhounds, is to amalgamate next season with Bisley. This will ease the financial burden and it will also provide a bit more country to hunt over. COL. & Mrs. REX ROSE were in the field but there were more supporting civilians than military.

In the late afternoon there was a nice gallop of a couple of miles with a kill at the end of it. But I did not see it. My horse turned up at the wrong meet of the wrong hounds. Following on foot I also got mixed up with the wrong pack. But then stranger things than that can happen on the day after the Hunt Ball.

# Sandhurst Foxhounds



*Squadron Leader & Mrs. A. B. C. Nunn and Mrs. G. A. Robinson on Brandean. Top: Major D. C. Clapham. Centre left: Mrs. Josephine Welch on Polly. Left: Angela Seymour on Bonny with her mother Mrs. Adrian Seymour, and sister Virginia. The meet was at Government House, Camberley*



# THE CHAMPAGNE BRIDE

Miss Susanna Kleinwort, daughter of Mr. & Mrs. Cyril Kleinwort, of Sezincote, Moreton - in - Marsh, Gloucestershire, was married to Mr. David Alphy Edward Raymond Peake, son of Mr. Harald Peake of Shepherd's Close, W.1, and Mrs. Resy Peake of Queen's Gate Gardens, S.W.7, at St. Mary's, Cadogan Street

*Mr. & Mrs. Cyril Kleinwort, the bride's parents*



*Mrs. Resy Peake, the bridegroom's mother*



*Princess Monica Löwenstein*



*Miss Deborah Walker-Smith*



*Miss Tessa Marris*



*The Hon. Iris Peake*





*Lady Davina Kleinwort*



*The Hon. Marion Wills and Miss Clare Darby*



PHOTOGRAPHS: VAN HALLAN

*The Countess of Listowel with her daughter  
Lady Fiona Hare*

# PRELUDE TO PARTY TIME

*The holiday season began early for about 100 children who arrived at Chelsea Town Hall for a Christmas party. It was organized by Lady Mountevans and Mrs. May Eden in aid of refugee children and families in England and abroad under the auspices of the World Community Chest. Cabaret time for small fry included a conjuror & a Punch & Judy show*



*Christian and Ruth, children of Mr. & Mrs. R. Du Cann, with their nurse*



*Virginia, the daughter of Mr. & Mrs. François Neckar*



*Lisa (centre), daughter of Mr. & Mrs. G. Bednash, holds hands with Lucy and Sophie, daughters of Mr. & Mrs. V. G. Raitz*





*Camilla Jane, daughter of Mr. & Mrs. Charles Legh*



*Victoria and Sarah, daughters of Mrs. M. Furneaux. Their mother was on the party committee*



*Meg and Lisa, daughters of Mr. & Mrs. Donald Atkin*



*Hugh and Richard, twin sons of Mr. & Mrs. Andrew Corbett*



*Barbara, daughter of Mr. & Mrs. L. I. Slomnicka*

# PRIVATE PALACE

# TO PUBLIC SCHOOL

LORD KILBRACKEN



FOR WELL OVER 2 CENTURIES, COBHAM HALL was the seat and home of the 10 successive Earls of Darnley. In its heyday, it had been a splendid Tudor mansion: the first Elizabeth paid it at least two visits, and Victoria—it is said—was very nearly born there. But earlier this year it was little more than a semi-derelict hulk, riddled with dry rot; its roof was unsafe and leaked in a dozen places, its ceilings were near to falling; there was damp, dusty silence in its long, uncarpeted corridors. The present Lord Darnley had sold it to the Ministry of Works in 1959; since then it had stood empty.

Today, only six months later, filled with desks, dorms, ink-wells, games mistresses, exercise books, and all the other paraphernalia of upper-class education, it is in full swing as the first new public school for girls since Cranborne Chase got going in 1946. Already, 53 fond parents and guardians are paying no less than £480 a year to send their daughters along. (For the fathers of the two day-girls, it's a mere £85 a term.) This seemed to me a most remarkable metamorphosis, achieved in record time;

so I went along on a grey day recently to see it, and to have a chat with its enlightened young headmistress, Miss Brenda Hancock, B.A.Hons., Dip.Ed.(Lond.), who generously put her one free afternoon at my disposal.

Cobham Hall is only 25 miles from London, on the main road—the A2—to Rochester. Miss Hancock, who is 30, received me in one of the state apartments which is now her handsome study. She has travelled widely and was a housemistress and teacher of modern languages at the Kenya High School, Nairobi, from 1956 to 1960. Miss Hancock is smart, sensible, alert and self-confident. With her was one of the school governors, The Hon. Mrs. Money-Coutts, whose husband, Hugo, is the only son of Lord Latymer. At my request, they kindly showed me over parts of Cobham Hall—it would take about a week to see it all—before Miss Hancock began telling me about the school itself, and its aims and ideals.

The ground plan of Cobham Hall is H-shaped. The two vertical uprights of the H are still pure Tudor; one was built in 1587, the other a decade later. The original cross-

bar of the H, joining these two wings, was pulled down in the 17th century, and replaced by the present structure in which most of the eight great state rooms are located. These will remain open to the public, but only during the holidays; in term time, they are an integral part of the school. The magnificent Gilt Hall, with its "scagliola" columns, its Adam style fireplace, its balconies and its ornate gilded ceiling, is used for ballroom dancing. The immense Assembly Hall, which I measured as being over 50 yards long, is one enormous common-room with facilities for ping-pong, ballet, TV, piano-playing—and twisting on Saturday nights.

"Under our contract, the Ministry is responsible for repairing the fabric of Cobham Hall—and for making good the interiors of the state rooms," Miss Hancock told me. "We are responsible for all other interior work, and for all necessary conversion work. They are handing it over to us bit by bit as they finish work on each section; we will gradually be able to build up to a maximum of 210 boarders and perhaps a dozen day-girls." I subsequently ascer-





Left and above: Miss Brenda Hancock, principal of Cobham Hall



Netball at Cobham Hall, Lord Kilbracken is on the right in the picture



PHOTOGRAPHS BY ALEXANDER LOW

Miss Hancock with the Hon. Mrs. Hugo Money-Coutts, one of the school's governors

tained that the estimated cost of this conversion is £123,000—nearly four times that of the freehold.

At present, Miss Hancock has a full house—and it seems likely to remain that way, if one can judge by the number of applicants for admission so far. This is remarkable, I think, for a new school without any background or traditions, whose fees are about the same as Roedean's, and higher than at any other girls' school in England except Heathfield. Yet a director has been quoted as saying: "Finding pupils has been the last of our problems." Why?

Cobham Hall offers instruction, or intends to offer it when things really get going, in just about every conceivable subject, it seems, that any young lady might desire. Now, in the first term, items in the curriculum range from Russian to dressmaking and from ballet to world affairs, apart from all the usual G.C.E. subjects. To these will be added, for instance, archaeology and astronomy as and when there proves to be a demand for them. There are seven brand-new tennis courts, on which a number of little girls were playing (a) tennis and

(b) netball when we visited them; they also play golf, which somehow seemed surprising, and there are facilities for riding. Archery and swimming will be available soon.

I particularly liked the fact that classes (which are known as "groups") and dormitories (which are known as bedrooms) can both be kept small in a school of this kind. There are never more than 15 in each form—this is possible with eight teachers—and there were only from five to seven beds in the dormitories we visited. The girls wear an attractive blue & white uniform till the evening, when they change into their own dresses.

I also liked the cosmopolitanism: there are girls from a dozen countries, including Venezuela, Finland, Pakistan, France, Canada and Jamaica. Miss Hancock wishes to encourage this tendency positively—she is aiming at having 20 to 25 per cent of her pupils from foreign lands—and this not primarily so that they may have the benefit of an English education, but more because she values the contribution they can make to the knowledge and understanding of the others. Nor, she assured me, will there ever

be the smallest discrimination on the grounds of creed or colour—though, as it happens, all the girls are at present C. of E. except for one Presbyterian, three Catholics, two Jewesses and a Moslem.

What are Miss Hancock's aims at Cobham Hall? She reflected when I asked her. "First, I think, to foster and preserve the integrity of the individual, in the sense of a balanced wholeness, and to promote the sense of individual responsibility," she then said. "Secondly, to discover and organize the interests and ability of each girl. I also want to encourage the right measure of participation in the life of the different groups in which she may find herself. In addition to all these, the required academic standards must be achieved."

I saw the little girls playing netball and tennis. I saw them—in a comfortable and well-heated classroom—learning about convex and concave lenses. I saw them as they left their dormitories after changing for the evening. I imagined them learning Russian, and playing golf, and twisting on Saturday nights. . . .

I hope Miss Hancock succeeds.

# SHOCKER!

There are few ballets that actually shock by their frankness, but one of them is Kenneth Macmillan's *The Invitation* which returns to Covent Garden this week. When the touring section of the Royal Ballet took it round England, audiences expecting the fragile prettiness of conventional ballet expressed their displeasure at this story of two young people seduced by an older married couple. Lynn Seymour (*in these pictures*) plays the girl, Desmond Doyle (*below*) the husband, and Christopher Gable (*bottom*) the boy. Music by Matyas Seiber, decor by Nicholas Giordiadis





# ONCE UPON a TIME

*you could count up the  
number of famous children's  
writers without using more  
than one hand—Potter, Nesbit,  
Brazil were the archetypes  
and the market seemed  
adequately catered for. But  
somehow in the 60s, television  
notwithstanding, the trickle has  
boomed into spate and those  
publishers without a children's  
section are busily organizing  
one. The demand exists, happily  
so does the supply of good  
storytellers. Roger Hill portrays  
eight of the leading  
wordsmiths. Siriol Hugh-Jones  
cheers on the trend*

THERE IS AN OLD, SLIGHTLY DERELICT, bat-haunted and more than a little Gothic corner of my head that is full of goosegirls, glass mountains, gingerbread houses, witches with roses in their hats; and dwarfs of uncertain temper. They belong to the books of my childhood which were frivolous, frightening and highly moral and taught one to expect drowned cities in deep water and a pretty lady with one cloven hoof wherever three roads crossed. They also left behind them a ragbag of half-sentences and phrases which are with me for keeps, and which float above my head in baffling thinks-balloons while wondering what to say next at dinner-parties and loitering desperately on traffic islands. Soria-Moria Castle, east of the sun and west of the moon; naught but the dust a-blowing, naught but the green grass growing; lie still, or I shall tickle you with my knife over seven bens and seven glens and seven mountain moors, and my father's breath is burning my back; Fallada, Fallada, there thou art hanging. Useless snippets and jingles, all capable of sending a cold shiver down the back. So irrational and uncritical am I that the mere sound of "over the hills and far away she danced with Pigling Bland"—though I see that maybe Milton and certainly Shakespeare wrote finer lines in their time—can reduce me to near-tears.

Once there was a strong conviction that children's books were to teach you to read and at the same time how to grow up a stern, unbending citizen of terrific moral fibre. This was the climate that produced the tears and agonies in Mrs. Molesworth's books, the rending pathos of Mrs. Ewing, the sermons on death, deceit and the retribution that quickly follows pinching the potted damsons in *The Fairchild Family*, a book as alarming in its way as anything since Foxe's *Book Of Martyrs*. I cried my way through much of this stuff, as through the *Jungle Books*, *Lorna Doone*, *Westward Ho!* and the bloodier animal-tragedies of Ernest Thompson Seton. I walked, in a trance of misery and terror, through the gardens with skeletons in flower-pots in Hans Andersen, I froze with the Matchgirl and bled with the wretched footless Karen, and to this day I cannot read the chapters in *Jane Eyre* about poor raving Mrs. Rochester and her frightful laughter.

My childhood reading was full of ghouls, trolls, werewolves and the appalling Baba Yaga with her iron teeth and her odious pre-fab on chicken's legs; and very right and proper, too. I have nothing against those bland books about Jennifer's successes at the gymkhana, except that they cannot freeze the blood in the same way as, for instance, my dear old friend Amina who ate her rice grain by grain with a pin, last night's graveyard-banquet having quite taken away her appetite for breakfast.

Today's children have so many books written specially for them that I am sometimes nervous of the potted *Kenilworth* and instant *David Copperfield* getting squeezed out by the thumping hordes of talking bears (all right, not a word against Mary Plain), mice, dolls and cats that are crowding in.

Among current children's books, I would bet on the lasting and classic qualities of *Orlando*, the early *Babars*, Ardizzone's neo-Victorian seafaring adventures with their marvellous climate of scrubbed wood and cocoa, the cool, pale innocence and water-colour freshness of Alison Uttley's *Little Grey Rabbit* saga, the thirtyish extrovert magic of the Arthur Ransomes, the disturbing obsessive pull of the *Borrowers* quartet, the terror that lies so near the surface of all the great C. S. Lewis books (which I can admire tremendously while being unable to take any part of the allegory) and *The Hobbit*, the junior masterpiece by Professor Tolkien who also wrote the curious *Lord of the Rings* and used to give a blood-chilling rendering of Grendel's Mother in his unforgettable lectures on Beowulf.

I would like all children's books to be cheap and strongly bound, to use large clear type and big margins; to be written by poets rather than electronic brains programmed for yet another bouncing Christmas sales success, and illustrated by artists of the imaginative quality of Ford and Helen Stratton rather than admirable industrial designers on a brief spree. I wish the paperback market for children's books would expand enormously, since children's libraries are altogether a fine and worthy thing but not in the same class as being able to own a book, colour the drawings with those super-lasting infernal wax crayons, and write your house-road-country-continent-world-universe address in the front. In the should-they-be-allowed-to-colour-the-pictures argument, I come down with no doubts at all on the side of the colourers (provided they keep off adult books, and remember that colouring must not lead to tearing and ultimately eating), since the pleasure involved is so acute and no ten-year-old I have known has ever regretted the ecstatic and exalted art-work of his past youth on the pages of his library.

I am mostly for reading in enormous quantities, uncensored and not necessarily at top-level all the time, it being perfectly possible for an adult to read Henry James, two or three newspapers and a cookery book in what amounts to the same breath but at different levels. There are some books like *The Golden Age*, *The Sword In The Stone*, most of the stories of Hans Andersen and *Peter And Wendy* which are taken to be for children but which I think are mostly for grown-ups, and some grown-up works such as *Macbeth* and *Wuthering Heights* which are essential for children. The thing is excess, and access to as many books as you can lay hands on, since what you read early you retain for good. In low moments when weather is black and the telephone full of wrong numbers, I know no sounder comfort than the *Constant Tin Soldier*, the brisk *Robber Girl* with her red cap and pistols, Olwen who was so pretty that white trefoils grew in her footprints, and my favourite of all giants, the melancholy and moody Yspadadden Penkawr who hated his daughter's suitors and, plagued by visitors, hopelessly propped open his weary eyelids with forks.



**ALAN GARNER** (above) is often asked: "When will you start to write books for grown-ups?" He is quick to refute the implication that writing for children is any easier than writing for older people. Anyone who has told a story to children will know that their grasp of detail, their insistence on accuracy and their refusal to be fobbed off with long romantic or mental speculations, set a standard for writing that most novelists would find hard to reach. Alan Garner lives in an idealized medieval farmhouse in Cheshire called Toad Hall. He has drawn on local legend and detail for his first books notably *The Weird Stone Of Brinsingamen* published by Collins 12s. 6d. *Elsidore*, a radio play commissioned by the BBC for their 40th anniversary, was based on the no man's-land of the slum demolition in Salford. Like Professor Lewis, he is concerned with breaking through the barrier that separates the real outside world from his own world. Only children and very mature grown-ups can follow him there.



**EDWARD ARDIZZONE** (left) is both illustrator and author. He draws in a friendly, scraggly way and his Rowlandson-like figures have brought to life many characters that would otherwise have been forgotten. He has just illustrated a beautiful version of *Peter Pan*. As an author he is best known for his *Little Tim* books, which have an eager but bearable excitement in the adventures of the hero. His newest book is called *Paul And The Great Fire*. Edward Ardizzone looks like a comfortable, happy archbishop. He works in an enormous warm family room in Maida Vale. By the window that reaches from floor to ceiling is his drawing table; on it are piles of sketches and proofs and miscellaneous papers, usually topped by a cluster of forgotten spectacles. He experiments with his stories on his grandchildren. Ardizzone's *Peter Pan* illustrations are published by Brockhampton Press 21s.



**PROFESSOR J. R. R. TOLKIEN**

(below right) has a study at the end of his garage that looks on to his garden. He apologized that most of his library could no longer be collected together, but the wooden walls were crowded with the books of his profession, Icelandic sagas, multi-volumed dictionaries and scholarly German inquiries into myths and languages. Professor Tolkien did not want to be drawn into a discussion about his own works. He talked instead about his dentist and the trees in his garden that he had brought as saplings from the Middle East. But this is not surprising, for his own literary world is complete. Professor Lewis wrote about it: "No imaginary world has been projected that is at once as multifarious and so true to its own inner laws; none so seemingly objective, so disinfected from the taint of an author's merely individual psychology; none so relevant to the actual human situation yet so free from allegory." Prof. Tolkien's major heroic trilogy *The Lord Of The Rings* and *The Hobbit* are comprehensive and self-contained. They have their own history and geography. It is asking too much to bring them into a morning's conversation. Prof. Tolkien's latest: *The Adventures Of Tom Bombadil* is published by George Allen & Unwin 13s. 6d.



**PROFESSOR C. S. LEWIS** (above) takes his readers quickly from the real world of children's names, houses, journeys, to a point where it is obvious another world meets, where you've always thought "someone" else might live—at the back of a wardrobe, behind a heavy creeper-covered stone. It brings us into line with the Kami gods of the Shinto, the revered powers of mountains, trees, animals, heaven and earth, and even special human beings. "Narnia" is Professor Lewis' own land. Witches, centaurs, castles, dwarfs, good and evil, all have their place there. It is a world of imagination and ideas brought alive by description of detail. Professor Lewis lives at Oxford but spends most of his week in Cambridge. He knows Bletchley Station as well as anyone. His house is simple, almost austere, and up the chalk hills behind runs a wild lawn overhung with trees, and roses on palisades. He does not plan to write any more children's books. "You can write either 7 or 9. I've written seven and that's enough." His *The Lion, The Witch And The Wardrobe* has just been reissued by Puffin Books 3s.



**CAPTAIN W. E. JOHNS** (left) draws you in from the terrors of the homeward-rushing suburban traffic to the safe snugness of the walled garden of his Queen Anne house at Hampton. It is a perfect example of its period, probably designed by Wren, and made of brick with raised-eyebrow windows and original Adam fireplaces. Capt. Johns' study is lined with his books starring Biggles, Worrals and Gimlet. He killed off the last two at the end of the war but Biggles, now in charge of Air Security, is as adventurous as ever, though his fans have worked out that he must be 70 by now. He's been translated into every conceivable language (tax returns come in from all parts of the world and it's almost a full time job sorting them out). "You can't imagine how barbaric it looks in Icelandic." He'd thought about marrying him off to Worrals. "But this would never do. Biggles fans don't like romance. It's different with Worrals, girls always see life through a wedding ring. But it wouldn't have worked, she could have only have become victim material. That's what happened to Phyllis and Bulldog Drummond." The 63rd Biggles book *Biggles Sets A Trap* is newly out from Hodder & Stoughton 8s. 6d.





**ALISON UTTLEY'S** *animals* are almost human (their creator is seen opposite). They dress and talk and live in houses and have all the day-to-day problems of eating and crossing a dangerous place in the forest. Little Grey Rabbit, Owl, Hare and Squirrel would be happy to live with Mrs. Uttley in her warm, friendly country house in Buckingham. Her drawing-room is the room of a collector with paintings by Brueghel, a model of Little Grey Rabbit's House, glass-fronted cupboards with china and silver and petits objets trouvés. Mrs. Uttley's books all end happily; relationships are resolved into idealized states, evil is repaired, laziness overcome, order and gentleness prevail. No child could ask for a more friendly introduction to a bigger world. Mrs. Uttley can expect to capture some of this year's Christmas trade with *Magic in my Pocket*, a new *Puffin*, 3s. 6d.



**NOEL STREATFEILD** (right) was brought up in a large ecclesiastical family at Charts Edge in Kent. The house has since been taken over by the National Trust and once she paid 2s. 6d. to go round with the guide as part of the crowd. In her books there is a sense of correctness, of proper upbringing despite difficult circumstances. The idea of the family is important in them all; families can share circumstances and even them out. Children like families. All the adventures are strictly practical, many of them are based on the theatre or ballet. Miss Streatfeild trained at the Central School herself, and her background of knowledge gives an authenticity to the stories. She broadcasts, appears on *Brains Trusts* and talks to schools, she reviews for the *Elizabethan* and she also writes for adults. Her children's books are primarily for girls, but the family relationships apply equally to boys. Her latest book: *The Apple Bough*, Collins, 12s. 6d.



**ENID BLYTON** (above with Big Ears and Noddy) has 25 publishers. She has written more than 300 books for children. When children ask her how she writes she says, "I close my eyes and I see the whole story in my mind like a television play; and I type it out, sometimes when I'm sitting on a chair, sometimes when I'm lying on the floor." But grown-ups will want to know that her approach is more sophisticated. Miss Blyton trained as a Froebel teacher and ran her own school for a time. She started to write by preparing all the material for the children, stories and songs as well as the lessons. She learnt how to capture a child's attention. "You start with a bang. Involve them with the conversation of the characters. Never offer a long description. Once the child is over the first page he will stay with you for the rest of the book. Good illustrations are paramount; they can make or mar the whole character of a book." Miss Blyton has a convenient formula for ending her books, too. "I wonder," she writes, "what will happen to them next!" Noddy and Big Ears will be appearing in her pantomime at the Scala Theatre this Christmas. Her latest book: *Five have a Mystery to Solve*, Hodder & Stoughton, 7s. 6d.

Love or money can transform the plain woman into *jolie laide*, the pretty into the beautiful, and the beautiful into a girl in a million. Elizabeth Dickson chooses jewellery precious enough to melt the heart of any Cleopatra



# THE HEIRESS TOUCH





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password: single string of pearls. Long, long rope of ungraduated cultured pearls on small diamond and sapphire clasp. Collingwood. £140. Pearl, diamond and gold ear-rings. Michael Gosschalk. £225.

2 Glittering diamond pendant with large single sapphire to wear as a brooch or suspended from chain of brilliant-cut diamonds. Richard Ogden. Pendant brooch, £750. Necklace only, £900.

3 Adding grace to the most swanlike neck: Asprey's choker of sapphires circled with small brilliant diamonds. £4,295.

4 Primitive necklace of shiny and matt gold strips studded with topaz. Garrards. £625. Swirl of solid gold caught with a small cluster of diamonds for the signet ring finger. Michael Gosschalk. £95.



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**5** Long-stemmed marguerite brooch of brilliant diamonds and yellow diamonds with a diamond-studded gold stalk. Michael Gosschalk. £2,250. Flower ear clips of rubies and diamonds set in gold. Collingwood £235.

**6** Close focus on beautiful stones: brooch of brilliant diamonds and sapphires set in gold, with centre tremblant flower. Rood. £1,300.

Brilliant and baguette diamond ear-rings. Mappin & Webb. £725.

**7** Pendant cross in topaz quartz and amethyst set in gold. Wartski. £130.

**8** Set of brilliant diamond ivy leaf brooches that form a single, curved spray. Wartski, £3,300. Engagement ring of baguette and brilliant diamonds set in platinum. Michael Gosschalk. £485. Black crêpe petticoat dress. Fredrica at Harrods; Hilda Hanson Ltd., Nottingham; Joan Sutherland Ltd., Maidenhead.

**9** To wear with black, one single piece of glorious jewellery. Kutchinsky's circular pin of carré diamonds with flowers of brilliant diamonds. £5,850.

**10** Foil for pretty shoulders: necklet of 18 ct. gold and brilliant cut diamonds. Boucheron, £925. Watch with double-twist gold chain and diamond clasp, £139. Diamond ring set in platinum, £660. Both at Benson.

**11** For the blue-eyed English beauty, a handsome bracelet and matching ring of aquamarines with brilliant and baguette diamonds set in platinum. Carrington. Bracelet with three aquamarines, £2,150. Engagement ring, £400.

**12** Fit for the world's most regal head: intricate and magnificent diamond tiara. Wartski, £7,500.







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Preview of an accessory  
rave guaranteed to  
carry the maximum in  
chic and new good looks.





3

1 Split personality handbag leads a double life in soft black suede and gleaming patent. Dressmaker touch: the narrow patent bow on the suede flap. Gunmetal frame and curved handle. Christian Dior Boutique. Large cluster ring in pretend turquoise. Carita, Sloane Street

2 Slim purse for slim purse budgets. In black party satin with gilt frame and mesh snake-chain handle. Dolcis, 69s. 11d. Beaten gold leaf spray and oblong cufflinks, Charles de Temple

3 Glamorous black purse dressed in patent and silk with mini-purse attached by plaited cord. Slender shape at not-so-slim price of 15 gns. Carita. Chunky gold ring, Kutchinsky. Beaten gold cufflinks, Charles de Temple

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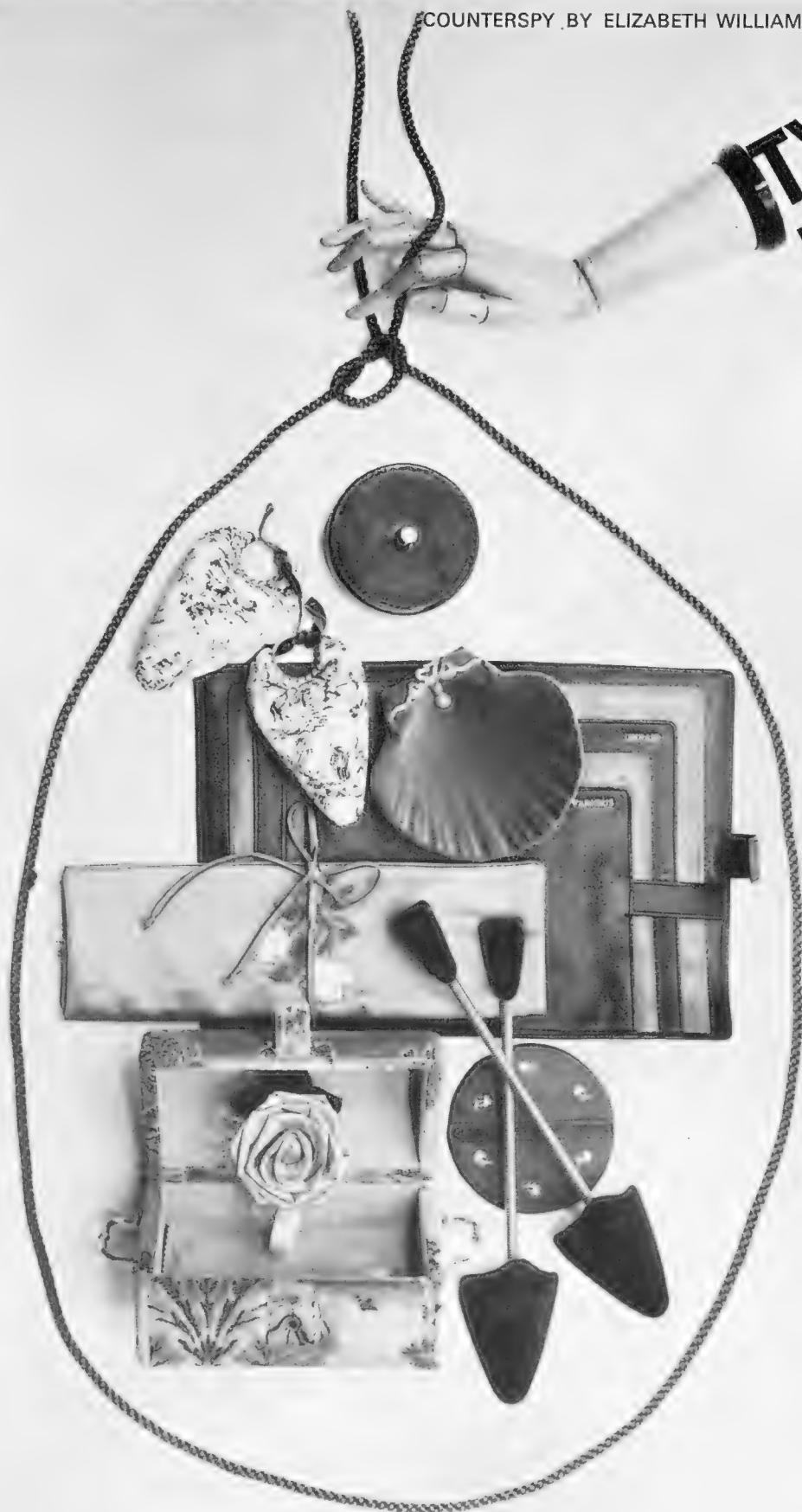
4 Luxury unlimited in the softness of fine leather and gilt clippings for a discreet afternoon bag to accessorize couture clothes. Twin strap handles, gently curved frame. Gucci, New Bond Street. Citrine ring and fine gold watch, Benson

5 Classical small handbag to escort more formal clothes. Suave suede with ribbed ribbon on the flap, slender handle. Bally Boutique. Saffron wool cloche with black woolly pompon centre forward. Christian Dior Chapeaux at Carita

# THE GREAT LITTLE HANDBAGS

COUNTERSPY BY ELIZABETH WILLIAMSON / PHOTOGRAPH: TESSA GRIMSHAW

# TYING UP THE CASE



**K**eept studs in a red dramatized with black leather box: by Valerie Graham, 2 gns. at Presents. Keep shoes shapely by stuffing them with French cousinets that plump out the toes: 1 gn. a pair at the Dior Boutique, Conduit Street. Keep everything out of a bag or pocket overnight in a velvet shell *vide poche*: 32s. 6d. by Valerie Graham at Harvey Nichols. Keep jewels departmentalized in a pink satin jewel roll with lots of

compartments and a flower embroidered on the front: 4½ gns. at the John Cavanagh Boutique. (Weekend case and many other shapes available too.)

Keep bills in a black and red document case like a big wallet with lettered sections: 8 gns. at Stewart Marriot, Truro.

Keep precious jewellery in a secretive cut velvet trunk by Valerie Graham, with a brass lock, beige suède lining: 10 gns. at the Kenbarry.

Keep lingerie, gloves, scented with a baby blue satin rose suffused with something delicious smelling: 30s. at the John Cavanagh Boutique. Keep extra jewellery that travels round with you scratch-free in a zippered circle of Florentine leather: 16s. 9d. at Jeanne Marcus, George Street, W.1. Keep pointed shoes stretched and tapered with red velvet shoe trees: 1 gn. the pair at Dior Boutique.



# VERDICTS

PLAYS

PAT WALLACE

## Laughter by the Seine

QUITE THE MOST NOTEWORTHY ASPECT OF THE theatres in Paris at the moment is that they are not giving much of a chance to the contemporary French playwright unless he can write a spectacular musical, a farce, or some quick and funny gag lines. The three trends, easily detectable to any playgoer whose French would pass the G.C.E. (or General Certificate of Entertainment), are for revivals, for translations from the English and for anything reasonably comic. Their own critics have especially remarked on the last circumstance and have even listed the 12 men—all of them actors and three of them playwrights as well—whose laughter has saved the theatre of the moment.

Robert Dhéry, for instance, of *La Plume de Ma Tante* fame, appears in one of the biggest successes, *La Grosse Valse*, which he also wrote, and another robust musical, *Les Plumes Rouges*, has been written by Jean-Marc Thibault and Roger Pierre who also star in it. Spanning the bridge between classic revival and comedy is *Le Bourgeois Gentilhomme*, Molière's great evergreen, with Fernand Raynaud who made his name as a TV comic and has now taken this bold and rewarding step, backing the production himself and playing the title role with such freshness of invention that it is attracting a new kind of audience. A modest man himself, from the notoriously tight-fisted Auvergne, Raynaud admits to nervous fears before every performance, always afraid that one night the magic gift of laughter may leave him and always grateful, as he says, for the first of the lines in which he raises a laugh. *Bichon*, a rather different form of comedy, has been revived from its original production in 1930. Paul Claudel's *Partage de Midi*, though scarcely a humorous theme, is another revival and, apart from the titles in the classic lists of the Comédie Française and the Odéon, there remain such *Mousetrap*-challenging long runs as Marcel Achard's hilarious *Patate* and Straus's *Rêve de Valse*. All splendid entertainment, of course, but signs of brilliant gap-stopping rather than a vigorous new theatrical season.

Of the genuinely new plays, there is Audiberti's mordant *Pomme Pomme Pomme*, a highly individual view of the Garden of Eden, and Pierre Gripari's *Lieutenant Tenant*, which, like Raymond Devos' *Les Pupitres*, might be said to be packing them in. These two are near-farcical comedies.

And so to the third category—of transla-



In Sir Tyrone Guthrie's modern dress production of Ben Jonson's satire *The Alchemist*, Leo McKern in the title role adopts an Eastern technique to milk Sir Epicure Mammon (Charles Gray, centre) of his wealth. Lee Montague (right) plays Face, the alchemist's associate. A scene from the production at the Old Vic

tions from English or American scripts. Somerset Maugham's *Adorable Julia* with the no less adorable Madeleine Robinson is coming to the end of its marathon run but nine others remain; an astonishing proportion when one comes to consider it. And this does not even include current productions of plays by Ibsen, Brecht, Pirandello, Gogol, Dostoevski, Tchekov or the almost interminable season, now in its sixth year, of the works of Ionesco. Christopher Fry's *La Nuit a Sa Clarté*, with Jean-Louis Barrault and Madeleine Renaud, is in the repertory of the Théâtre de France and Sean O'Casey's *L'Etoile Devient Rouge* as well as his *Roses Rouges Pour Moi* are each having comfortable runs.

But the big success is the translation, made by Nicole and Jean Anouilh, of Graham Greene's *L'Amant Complaisant* and that is both a hit and a subject for endless conversation, having even provoked a demonstration of more than 100 white-smocked dental students, moved either by the plight of the dentist-husband in the

play or by the author's treatment of him. Fifty policemen turned up, too, to keep order and no damage was done but it was a significant and, I think, most interesting illustration of the differences in reaction between English and French audiences.

This contrasted, *outré manche* point of view was shown even more clearly by the very way in which the play is received in Paris: appreciated and enjoyed at least as much there as it was here, but for different reasons. A romantic approach to the situation of a love triangle between two men and a woman is not characteristic of the French. Romantic, indeed, is a word which has other and less charming connotations there, just as, in a very different context, an Englishman may speak of a man's being a politician as a mere statement of fact whereas an American will use the same word as a mild but definite term of abuse. *L'Amant Complaisant* is beautifully played, particularly by Martine Sarcey as the wife and Jacques François as the lover, both of whom bring a subtlety and a controlled intensity to their roles.

## FILMS

## ELSPETH GRANT

**SODOM & GOMORRAH** DIRECTOR ROBERT ALDRICH (STEWART GRANGER, PIER ANGELI, STANLEY BAKER, ANOUK AIMÉE) **A PRIZE OF ARMS** DIRECTOR CLIFF OWEN (STANLEY BAKER, HELMUT SCHMID, TOM BELL)

## Double sink—and then some

I REALLY DO FEEL IT MUST HAVE BEEN ON THE strength of the titillating title, **Sodom & Gomorrah**, that the censor awarded this film an "X" Certificate. He probably went to it anticipating tremendous scenes of debauchery and outrageous displays of unnatural practices—and finding none, assumed that he must have (understandably and forgivably) slept through several miles of it, and issued the "X" just in case. Of course, the N.S.P.C.C. may have brought pressure to bear upon him, on the grounds that no child should have a film of this length inflicted upon it: I wish there were some body to demand similar protection for the critics. It's true we are paid to have the pants bored off us—but 153 minutes of moronic movie "plus Intermission and music" makes us old before our time.

This latest Biblical epic tells the story of Lot—an unfortunate name that cannot fail

to raise a giggle when it crops up in such lines as "I'm through with you, Lot." Despite this handicap and a somewhat disconcerting dowagery hair-do (a Pompadour effect in blue rinse tastefully set off with two snow-white wings of hair fluffed up over the ears), Mr. Stewart Granger brings a certain dignity to the role.

While seeking a place they can call their own, he and his hungry band of dispossessed Hebrews camp outside those twin sinks of iniquity, Sodom and Gomorrah: they are viewed with distrust by Prince Astaroth of Sodom (Mr. Stanley Baker) but with interest by his sister, Queen Bera (Mlle. Anouk Aimée), the cities' tyrannical ruler. Streets ahead of her brother in matters of diplomacy, she intends to use the Hebrews as a buffer between her realm and her enemies, the Helamites—and offers Lot the Jordan Valley and 50,000 talents of grain a year for seven years, on condition that he and his people defend the land against invaders. To seal the bargain, the Queen gives Lot her favourite slave-girl, Ildith (Signorina Pier Angeli).

Lot, a widower with two daughters (Shuah and Maleb—the Signorini Rossana Podesta and Claudia Mori), is embarrassed at owning a slave—it simply isn't done among the Hebrews—so he marries the girl. Though he's furious with Prince Astaroth for making persistent passes at his daughters (odd, a mite, for a Sodomite, surely?) Lot does his duty when in due course the Helamites attack. With support from Queen Bera's troops, the Hebrews drive off the enemy—and, as their encampment is laid

waste in the battle, the Queen hospitably invites them into her sinful city.

The Hebrews have some vague idea that they might reform the naughty Sodomites—but, bless you, luxury soon corrupts them: even noble Lot settles down to enjoy the comforts to which he has not been accustomed and turns a blind eye to the immorality going on around him. (I must have a blind eye myself: I saw nothing that a "U" Certificate hasn't covered times out of mind.)

It isn't until that nasty Astaroth openly boasts he has seduced both Maleb and Shuah that Lot pulls himself together and out of his cosy, fat cat mood: he fights with and kills the Prince. The Queen has never cared much for her brother (there's not even a *hint* of incest)—but blood is blood and race is race and so to save the royal face she has Lot thrown into the dungeons. Here the Lord speaks to him through two angels, miraculously releases him from his confinement and bids him rally the Hebrews and lead them out of the City of Sin, which is due for immediate destruction.

Lot obeys—warning his people "He who looks back does so in regret and he too shall be destroyed." Out they wander into the wilderness as lightning and brimstone descend from Heaven upon Sodom and earthquakes rend the place and bring the walls crashing down with a din that would have delighted the late Mr. Cecil B. deMille. Only one person disregards Lot's warning and she is, of course, Lot's wife—who is instantly transformed, as we rather thought she would be, into a pillar of salt.

The cast is largely Italian and the dialogue, therefore, mainly dubbed—which probably makes it sound even more deplorable than it was to begin with (though I doubt this). Mr. Ken Adam, the Production Designer (assisted by three Production Managers, five Production Inspectors, three Production Secretaries and a Set Decorator) has provided plenty of spectacular scenery—and the Costume Designer has turned out some very pretty little numbers, too—but goodness, how tedious these ponderous epics become. As far as Bible stories on the screen are concerned, I, at least, have (if I may so phrase it) had my Lot—and that will do me very nicely for the next 20 years, thank you.

Mr. Stanley Baker turns up again in **A Prize Of Arms**—and he is still up to no good. He is the organizer of a daring armed robbery—and his partners in this elaborately planned crime are nervy Mr. Tom Bell and stalwart Herr Helmut Schmid. The film, directed for all the tension he can muster by Mr. Cliff Owen (he'll be known as Cliff-hanger if he's not careful), keeps one pretty much in the dark for about the first half-hour, when one suddenly realizes that, by mixing in uniform with the uniformed personnel at an Army camp, they intend to snatch from the paymaster's office several hundred thousand pounds.

The plot is so impudent and ingenious, the snags that hold it up arise so unexpectedly and are so swiftly overcome, that I was on Mr. Baker's side right along—and the "crime doesn't pay" ending sadly disappointed me. I suppose it would be regarded as downright immoral to show on the screen a crime that *did* pay—and yet you can read about one every day in your newspaper. Ah, well! Anyway, this is a jolly exciting film—warmly recommended.

*In A Prize Of Arms, the new British thriller, Stanley Baker (right) plans the apparently perfect crime—a quarter of a million pound raid on an Army pay office. His confederates are Helmut Schmid and Tom Bell, whose nerves may—or may not—be as strong as his own*







*Photographed at The Mirabella*

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## the pick of a great cartoonist

H. M. Bateman, for many years a contributor to "The Tatler," is having a collection of his original drawings shown by the Fine Art Society, New Bond Street, until Saturday. This reproduction of "Behind the scenes at Wellington Barracks" well illustrates the work of this evergreen draughtsman, whose work appears as fresh and to the point today as it did in the 20s and 30s

## BOOKS SIRIOL HUGH-JONES

**ROSA** BY MICHAEL HARRISON (PETER DAVIES, 30s.) **PRIVATE EYE ON LONDON** BY CHRISTOPHER BOOKER, WILLIAM RUSHTON & RICHARD INGRAMS (WEIDENFELD & NICOLSON, 16s.) **MANET** BY HENRI PERRUCHOT, jr. HUMPHREY HARE (PERPETUA, 42s.) **ATTIC SUMMER** BY JANE GASKELL (HODDER & STOUGHTON, 15s.) **COOKING WITH POMIANE** BY EDOUARD DE POMIANE (CASSIRER, 18s.)

### Excelsior's wife

FIRST OF WHAT WILL SURELY BE AN AVALANCHE of books about the late Rosa Lewis, pretty lady, arch-cook and owner of the Cavendish Hotel, is Michael Harrison's *Rosa*. Mrs. Lewis—her husband was a butler rather magnificently called Excelsior Lewis—seems to have been a shrewd, hard-headed, colourful but, in spite of everyone's protestations, not specially open-hearted lady; she claimed to have loved Lord Ribblesdale for years, yet somehow one doubts whether she had any more persuasive drive than the establishing of a vast independence and financial security. Rosa's own style was superb and the most memorable moments in the book are provided by the great cook herself—"Three meals a day in a middle-class family is a terrible thing" is a fair example of her haunting talent for weird and sometimes alarming near-epigram.

Mrs. Lewis had an absolute genius for electrifying the company with the sort of remark that can only be dropped by those with superb natural confidence. "You all know Sophie, don't you?" she once said chattily to a room full of gentlemen, mostly

drunk. "Nice clean 'arlot, aren't you, Sophie?" An extraordinary picture of a vanished—and to me unenviable—time emerges, with upper servants addressing each other by their employer's titles, and most of the upper classes behaving with singular lack of plain good manners. There was always an astonishing amount to eat and drink, though Rosa seems to have owed at least part of her success to her talent for stewing a nice plain pear for Edward VII.

The legend persists that she favoured the witty rather than the plain and dull, but so far I find it hard to sort out her brilliant protégés from those who were simply poor, noble and not often sober. Mr. Harrison's book is agreeably chatty, endearingly partisan, and full of engaging *idées fixes*, such as the connection between upper-class bossiness and deep basic insecurity. I have a feeling we may get a touch bored with Rosa as the books pile up, but it's early days yet.

I like *Private Eye on London*—the adventures of a hayseed innocent called Gnittie exploring the metropolis—because it is funny, accurate and put over with a wild sort of imagination that will push a joke as far as possible while keeping it safely pegged to a local allusion. I also very much like the deliberate ungraceful casualness of the look of the thing, the way in which every point is made with maximum economy and minimum explanation, and the cool accuracy with which Christopher Booker, William Rushton and Richard Ingrams have chosen—and this is not often typical of journalists—to present a uniform *Private Eye* style without individual credits. It must not be forgotten either that it was *Private Eye* that coined the slogan for our times—"Ho ho very satirical."

Briefly . . . Henri Perruchot's *Manet*,

translated by Humphrey Hare, is, like all the books in this series, enlivened with marvellous photographs, and concentrates—in the end rather lugubriously—on the more sensational aspects of Manet's life. When he paints the *Olympia*, he "felt the eyes of this unreal but bewitching creature from another world upon him." In Rio, "Edouard abandoned himself to the feverish tempo of the music. The dancers brushed against him as they passed, their faces set. . . Later, towards dawn, when the stars were paling in the southern sky, Edouard knew that this, his first experience of love, was embodied in the sable features of a Rio slave girl." My goodness, you never know what these artists will get up to next.

After her first two novels, *Attic Summer* by Jane Gaskell—still only 21—comes as a big surprise. It is the story of Unity, a middle-class 16-year-old, boy-obsessed and briefly on the loose with a shared attic in the King's Road and a job as a cinema usherette, in among the wild teds. Without the preliminary charting done by Mr. MacInnes, it is hard to know whether a book like *Attic Summer* would have existed, but this is not to say that it isn't fresh, very touching and also extremely funny. I think it could have done with a general comb-out and a clearing-up of mannerisms, but I am wholly for Miss Gaskell and her change of pace and style.

And lastly, *Cooking with Pomiane* is a cook-book of intoxicating charm, if this is the way you like cook-books to be. Edouard de Pomiane, known to me so far only through that beautiful book *Cooking in Ten Minutes*, is dilatory, talkative, and completely sure of his audience. "The liquid boils. Throw in the snails. Poor things." It's not at all the expected style for a writer on French cuisine, but I buy it by the spoonful.





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## RECORDS GERALD LASCELLES

**KING LOUIS** BY LOUIS ARMSTRONG **SWINGIN' WITH PEE WEE** BY PEE WEE RUSSELL **ELLA SWINGS BRIGHTLY** BY ELLA FITZGERALD **ALL THE WAY** BY FRANK SINATRA **MY KIND OF MUSIC** BY MEL TORMÉ **SWING LOW, SWEET CLARINET** BY PETE FOUNTAIN **BEAU JAZZ** BY ACKER BILK **WE'LL MEET AGAIN** BY CHRIS BARBER **NO 'SAINTS'** BY FRANZ JACKSON **BLUES CROSS COUNTRY** BY PEGGY LEE **DAKOTA AT STORYVILLE**

### Rhythm round the tree

THE LATEST CONTRIBUTION TO JAZZ BY LOUIS Armstrong is no more than a recapitulation of some of his best known tunes, in an album called **King Louis** (STA8508). He presides confidently, if not quite so loudly as in the past, over his all-stars and a big studio band led by Sy Oliver. For me the magic and immeasurable warmth of his trumpet and his voice are always there, and the music has that stamp of quality which makes it at once both good jazz and good entertainment.

The rhythmic approach is equally well shown by clarinettist Pee Wee Russell in **Swingin' with Pee Wee** (688 403ZL), a

typical example of small band jazz at its best, featuring him with Buck Clayton. Switching to the vocal side of jazz, **Ella Swings Brightly** (SVLP9001) offers Miss FitzGerald a series of themes which she can exploit in her inimitable fashion, always with the accent on the rhythmic potentials, yet embracing the full lyrical value of such unusual material as Ellington's *What am I here for?*

The contrasts of two mere males who operate in the same field as Ella may cause some friendly feuds between their respective fans. Frank Sinatra's **All The Way** (SW1538) finds him larking with *Ol' MacDonald* but waxing very sentimental on other tracks. Mel Tormé, on the other hand, specializes in the sentimental ballad, with an inflection of almost Noël Coward style in his voice at times; **My Kind Of Music** (CSD1442) was recorded by Mel in London, and is most tastefully accompanied, with some pleasant excursions into the swinging materials I more often associate with Frank or Ella.

The technical virtuosity of Pete Fountain in **Swing Low, Sweet Clarinet** (LVA9203) in the pseudo-New Orleans setting of this album is overshadowed by the general inability of the choir or band to impart any genuine rhythm to the music. It makes the redoubtable Mr. Acker Bilk and his Paramount Jazz Band's **Beau Jazz**

(SCX3447) sound like the angel choirs in Bethlehem. If the authenticity of this stylized sound is sometimes in doubt, the band at least never shies from its appointed task of trying to produce a form of music which is melodic and rhythmically suitable for dancing. An even more solid sound comes from Chris Barber, whose amusing single **We'll Meet Again** must rank as some of the best foot-tapping music on sale this Christmas. The traditional jazz fan is also catered for by the unusual Franz Jackson and the Original Jazz All Stars, in an album they call **No 'Saints'** (32-170). The veteran jazzmen from Illinois help Jackson to prove that trad does not stem from one side of the Atlantic only!

In case any reader doubts my interest in the abilities of the lady singers, I would like to mention two albums of more than average merit. The first is by Peggy Lee, now well known for a series of scintillating records which combine the jazz idiom with her distinctive style. In **Blues Cross Country** (ST1671) she makes a fast moving excursion through a series of blues themes which provide delightful listening. **Dakota at Storyville** (ST1649) reveals a more tempestuous approach and a good deal more affectation in her treatment of several very torchy ballads and blues. Both albums have considerable merits, not least in the quality of the accompanying groups.

## GALLERIES ROBERT WRAIGHT

JEAN ARP TATE GALLERY HENRI HAYDEN WADDINGTON GALLERY

### They took my Arp to the Tate

I MADE AN INTERESTING DISCOVERY AT THE ARP exhibition (but before I tell you what it is you must promise to take my word for it and not attempt to prove empirically that I am right or wrong—it might get me into trouble).

The discovery is that sculptor, painter and bilingual poet Arp is also a musician, or at least a maker of unique musical instruments. Going round the exhibition at the Tate I gave all the metal (bronze or aluminium) sculptures a rap with my knuckles and found that each produced a distinctive, ringing note. This, for some not very good reason, made me think of the young man in *One Way Pendulum* who was training a choir of I-speak-your-weight machines to sing the *Hallelujah Chorus*, and I had an almost irresistible desire to rush round the galleries making music by striking one after another of the strange, evocative shapes in quick succession. *Fleur Dansante*, I calculated, would give me a middle C, *Tête de lutin* a G sharp, and so on.

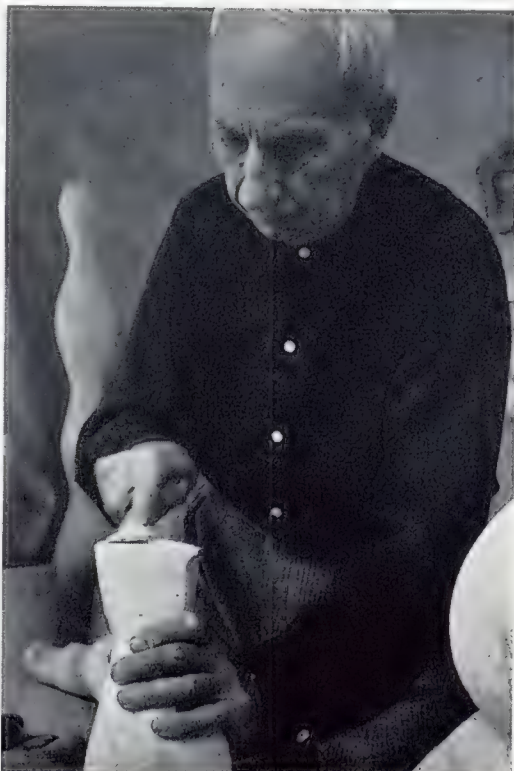
Fortunately I restrained the impulse for long enough to find one particular bronze (I had better not say more by way of identification than that it has a title appropriate to its sonic nature) which, when struck in various parts of its anatomy, produced a whole octave of rounded notes. On it I succeeded in playing a complete little tune, not, as you might think, shamefacedly, but confident in the knowledge that Arp, whose paramount trait is a highly developed sense of humour, would not have disapproved.

These sculptures have been likened to "toys for giants' children to play with." I

would add that those of the giants' children likely to get the most pleasure out of them are the blind ones. By that I mean simply that their appeal to the touch is very often greater than their appeal to the sight, that the remarkable subtlety of their apparently simple forms can be more fully apprehended by the hand than the eye. This appeal to the sense of touch is a quality of all good sculpture, but in no other sculptor's work (not even Barbara Hepworth's) can it ever have been more compelling.

It seems strange that Arp, who was born in 1887, was 43 before he turned to scul-

Jean Arp working on a piece of stone in his studio. He is 75



ture. As early as 1915 his paintings had begun to be superseded by reliefs of painted wood and, later, of stone and metal. But the progress to work in the round was by way of Dadaism and Surrealism, strong elements of which are still there in the sculptures, sculptures which he stresses are not "abstractions" but "concretions."

In defining concretion he writes of "the natural process of condensation, hardening, coagulating, thickening, growing together." To imply in such intractable materials as marble and bronze the feeling of organic growth actually taking place is a tall order but, more often than not, Arp realizes his intention "to make things grow."

If that were his only achievement—and, as this retrospective show which covers nearly 60 years of his work as painter and sculptor shows, it is not—he would be assured of his place in art history.

It would be kind to say the same thing of his contemporary Henri Hayden, whose first retrospective exhibition is now at the Waddington Gallery, but it is impossible to put one's finger on any individual contribution he has made. Hayden is one of the many excellent painters of the Ecole de Paris who have been continuously overshadowed by its great ones. But if he has had to walk continuously in shadows at least he has enjoyed a variety of them. First, it would appear, was the shadow of Gauguin who died when Hayden was 20. Evidently there followed a period of re-thinking Cézanne and turning Cubist in pursuit of Braque and Picasso; then several years of fidelity to Braque enlivened by flirtations with Matisse and Bonnard and others. But in recent years he has produced many richly coloured still-lives and landscapes whose origins are much harder to pin down. It would be a pleasure to hail these as "original Haydens" but, with his long record of eclecticism, he must forgive us if we are slow to recognize them.



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# DINING IN

Helen Burke

## Foundations of the feast

BEFORE WE KNOW IT, IT WILL BE Christmas Eve, and there are certain auxiliary items we should take care of before another day passes. CRANBERRY SAUCE for the turkey is one. I am assured by the people who import those large glossy Ocean Spray cranberries from the United States that there will be plenty of them right up to Christmas. But, if I were you, I would not take chances. Things in good supply have a way of suddenly disappearing. Because I got the berries early, I have already made my cranberry sauce and stored it in my deep freeze, to be taken out 24 hours before it is to be used. It has not enough sugar in it to be kept at room temperature, but if it is made this week it will keep at normal refrigerator temperature until required.

Cranberries cost round 3s. to 3s. 6d. a pound. Pick them over and discard any soft puffy ones. Wash and drain the others and turn them into a pan with, for one pound of fruit,  $\frac{1}{2}$  pint of water. Boil until all the berries have burst, then add  $\frac{1}{2}$  pound of sugar and cook until the sauce is translucent (about 15 minutes).

I turned my sauce into an electric blender, reduced it to a good pulp, and transferred it to jars. It is now ready to be used when the time arrives. Failing an electric blender, you can either sieve the sauce or leave it as it is. Incidentally, most of the stores have cranberry sauce, Fortnum's for one (3s. 9d. a jar).

CHESTNUT STUFFING is quite a job to carry out. Perhaps the easiest way to skin the nuts is to cut a cross on the flat side of each. Cover with cold water and bring slowly to the boil. Remove the nuts, one at a time, and peel off both skins. You can, however, short-cut this operation by buying a can of unsweetened chestnut *purée*. The big stores like Fortnum's and Selfridge's have it at prices ranging from 2s. 6d. to 4s. 6d. I shall stick to the chestnuts themselves, because I like them to be in little pieces instead of *purée* form.

When it comes to making the stuffing for the breast of a bird weighing 12 to 14 pounds, cover a pound of the shelled nuts with stock. Put on the lid and cook gently until they can be crumbled or sieved.

Finely chop 2 shallots and simmer them in a walnut of

butter until they are translucent. Add 1 lb. of the best sausage meat and cook it gently while breaking up the lumps as they form with a wooden spoon. Add the crumbled or sieved chestnuts. Meanwhile, have 3 or 4 tablespoons of fine breadcrumbs soaking in milk. Squeeze out excess moisture so that the crumbs are fairly dry and add them to the other mixture. Cool, then add seasoning to taste and beat in a teaspoon of freshly chopped parsley and 2 to 3 tablespoons of brandy. Fill the breast with this stuffing.

While I am on the subject of stuffings—which are not, of course, to be made so far ahead—here is one for the body of the bird. First, rub a small tin loaf into crumbs. If the bread is a couple of days old, the electric blender will do the job very quickly.

Cut 4 oz. of streaky bacon into strips and fry them in your largest pan to crisp them and extract the fat. Lift the pieces into a mixing bowl. Add to the pan 2 to 3 finely chopped shallots and cook them to the translucent stage. If you like, you can also add 1 to 3 finely chopped cloves of garlic or the juice squeezed through a garlic press. Now add 3 to 4 oz. of butter and the turkey liver. When it is stiffened, take it out, chop it and add it to the bacon pieces.

Turn the breadcrumbs into the frying-pan and gently cook them, moving them about so that all become a rich creamy tone. (Do not leave them for an instant because they very quickly burn.) Add a tablespoon of freshly chopped parsley, a good pinch or two of powdered thyme,  $\frac{1}{2}$  teaspoon of grated nutmeg or ground mace and salt and pepper to taste. Return the bacon and liver to the pan and mix well. Finally, remove from the heat and moisten well with stock or with stock and an egg well beaten together. Leave to become quite cold before stuffing the body of the bird with the mixture.

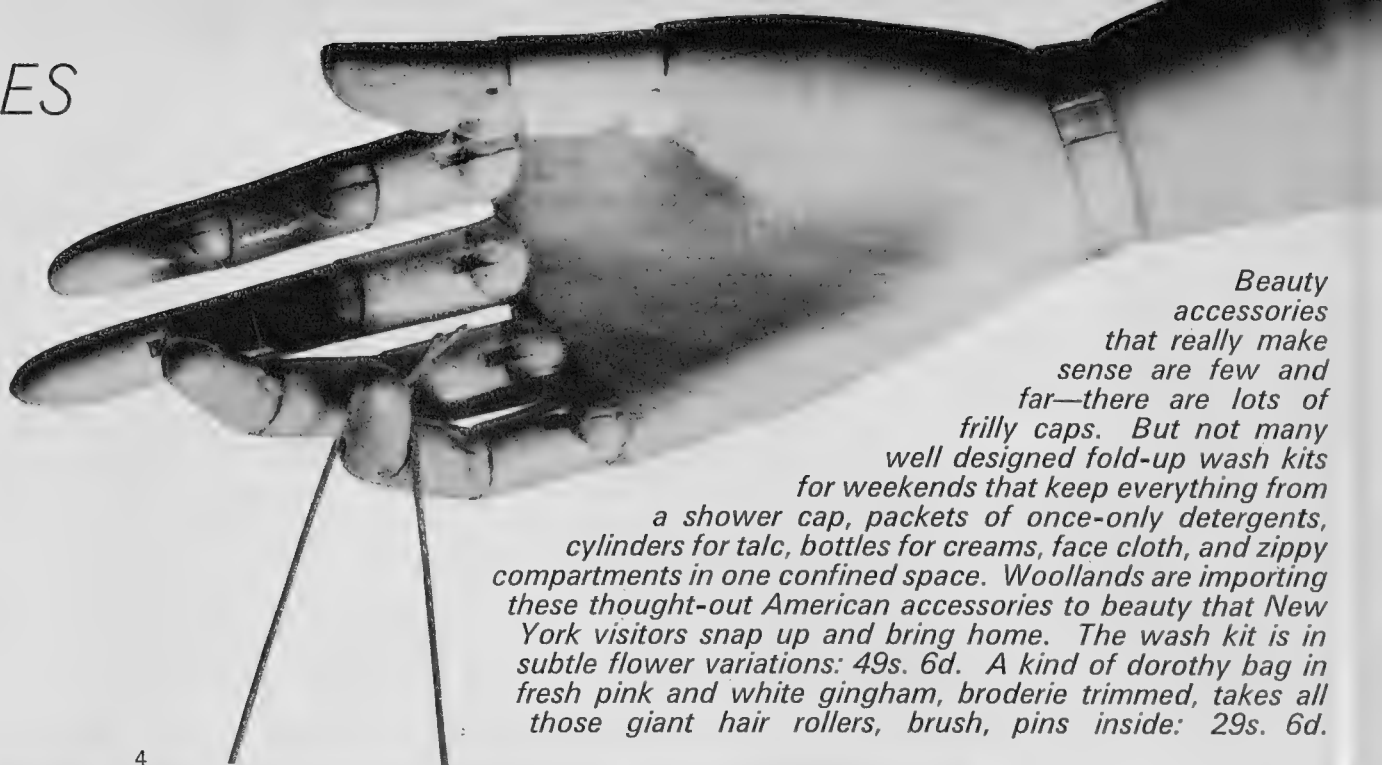
A little while ago, at the Dutch Dairy Centre in High Holborn, I tasted a cheese that has been made in Holland for many years, and is now available here. Its name is "Kernhem" and, because it is so fat that, when cut, the knife stuck to it, it became known in the Netherlands as "knife-hanger cheese." I like it very much, and hope that cheese connoisseurs will like it too.

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**POUR MONSIEUR**

# ACCESSORIES AFTER GOOD LOOKS

BY  
ELIZABETH  
WILLIAMSON

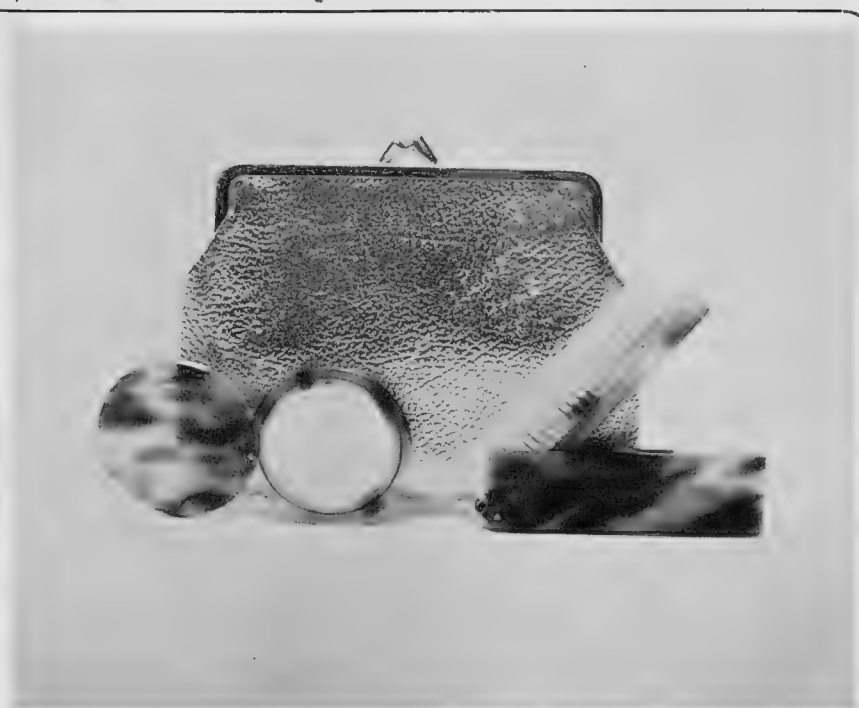


Beauty accessories that really make sense are few and far—there are lots of frilly caps. But not many well designed fold-up wash kits for weekends that keep everything from a shower cap, packets of once-only detergents, cylinders for talc, bottles for creams, face cloth, and zippy compartments in one confined space. Woollands are importing these thought-out American accessories to beauty that New York visitors snap up and bring home. The wash kit is in subtle flower variations: 49s. 6d. A kind of dorothy bag in fresh pink and white gingham, broderie trimmed, takes all those giant hair rollers, brush, pins inside: 29s. 6d.

4



1



1 Black-shine patent beauty bag/overnight case with lots of space inside and light-weight containers for liquids: £7 5s. at Marshall & Snelgrove (who are importing wigs of nylon hair direct from New York. These are possible to wear, brush about the head, spray and step out in. And not look like a cotton headed doll. Christmas party non-sense for £2)

2 High fashion: Black petal wig could take the place of hair at a party: 49s. 6d. from Woollands beauty department

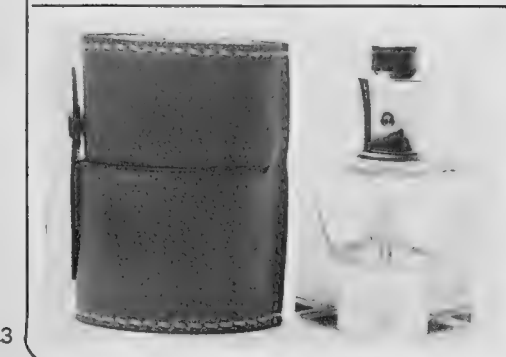
3 Pigskin-housed scent spray by Step: £4 15s. Square spray with room for a precious drop inside: £4 10s. Also by Step, at Woollands

4 Glittery gold make-up purse, that is too pretty to hide in a bag and could take the minimum of make-up at night: 6s. 6d. at the Civil Service Stores. Against it is the best idea to carry a mirror with a swivel tortoiseshell cover: 16s. 6d. and matching brush big enough for tidy-ups: 22s. 6d. at Marshall & Snelgrove

5 Made for each other travel bags from Italy in cheerful red and navy blue on white. Holdall bag: 45s., matching purse: 15s. 9d. and (not shown) long slipper bag plus slippers: 36s. 9d. All by Garbo at Marshall & Snelgrove



2



3



5

Photographs by Vic Singh



## Colour in autumn (2)

TWO WEEKS AGO I THREW OUT A few ideas for achieving autumn colour by the planting of species roses. There are many wild ones—and their hybrid forms—from which to make a choice collection varying in texture, shape and colour of hips and leaves, but only if sufficient room is available—wide shrub borders or a wild garden. Smaller gardens can, of course, accommodate one or two species roses in a rough corner where they pay better dividends than laurels or overgrown lilacs, but caution is indicated. Some friends who hadn't a ghost of an idea and who left their large garden to a professional once asked me to enlighten them. I found myself in an absolute forest of species roses, 10 ft. high. My friends wondered what the gardener had done to make these roses at the back grow so inexplicably bigger than those at the front. . . .

Smaller gardens, then, call for a judicious selection of late blooming H.T.s, polyanthas and floribundas. Floribundas in particular supply masses of colour, sometimes almost to

the end of the year. A good deal of thought should be given to grouping varieties, for many of these modern introductions are very strong in colour and clash easily; according to my book a riot is just as undesirable in a garden as in Trafalgar Square. Among the reds you might choose *Donald Prior* and *Karen Poulsen*—older, polyantha type these—and the more recent *Border King* and *Frensham*; *Allgold* and *Yellowhammer* are two good yellows, *Betty Prior* is a pretty pinkish crimson lake. *Elmshorn*, classed as a hybrid musk, is excellent for late blooming, even as late as Christmas; it makes a tallish, not too well shaped bush. With these—only a few of the number available—are China roses (the *Old Blush Monthly* has been said to be Moore's "Last Rose Of Summer") and China polyantha types and certain H.T.s. *Peace* is an excellent performer late in the year, and so is *The Doctor*. *Caroline Testout* is in my experience a first class autumn rose, and so is another old-timer, *Mrs. Wemyss Quin*. All these H.T.s benefit by being tuned up, as it were, to concert pitch by means of regular liquid feeding and disbudding.

## OTHER PEOPLE'S BABIES



Above: **Lucy** (17 months) is the daughter of Capt. & Mrs. Patrick Drury-Lowe, of Locko Park, Spondon, Derbyshire



Left: **Arabella** (4 years) is the daughter of Lt.-Cdr. & Mrs. Andrew Currey, of Windmill House, Alton, Hampshire. Lt.-Cdr. Currey is now serving in Malta

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Dudley Noble

*The ton-up carriage*

IT ALWAYS WAS A GENTLEMAN'S MOTOR carriage, the Rover, and now it is an express motor carriage into the bargain. The 1963 Mark II 3-litre comes in two versions, a coupé and a saloon, and both are up to the real Rover standard of luxury and excellent finish. More than that—they are in what the Americans call the "hot rod" class, with a capacity for exceeding a genuine 100 m.p.h. They do it with impeccable dignity, too, and even though some people may consider the body lines to be a thought stodgy there is no corresponding feeling when one's foot goes down on the accelerator.

A saloon model which I have been trying was fitted with automatic transmission (Borg-Warner) and there was a decided thrill about getting away from traffic lights and leaving other cars standing—like opening the throttle on a steam engine. One hardly knew there *were* any gears, and to have them changed up from first to second, and then to top, while the engine was pulling vigorously and without a moment's hesitation, was quite something. If I were buying a car which would have to do a good deal of running about in towns, and had a well-powered engine like that of the 3-litre Rover, I would very definitely pay the extra and have automatic transmission. Once during a 10-mile journey across London I counted up every movement I made with my feet and gear-changing hand, and the total was 624; the car had a normal clutch and four-speed gearbox.

A certain person I know who bought a car with automatic transmission expressed the fear that his left foot might wither away from disuse, but I don't remember this actually happening. In any case, one learns to operate the brake with the left foot (it seems a little odd at first) and parking and "inching" are best accomplished in this way, keeping the throttle a little open the while. Those who are enthusiastic gearchangers, however, can have their 3-litre Rovers with four-speed

gearbox and overdrive, in which case there is a neat little gear lever in the centre of the floor and synchromesh on second, third and top.

Both the saloon and the new coupé models have the same six-cylinder engine, of 2,995 c.c. capacity, developing 121 b.h.p. In most respects they are similar in general specification. The coupé, however, has a rather sleeker line and the roof is two inches lower; its front seats have adjustable backs (they are an optional extra on the saloon), and there are some differences in the instrument panel, the coupé having a rev. counter as well as speedometer. As one would expect from Rovers, there is nothing showy about the interior—just plain good leather upholstery and neat unobtrusive wood panelling to the fascia and door fillets (African cherry is the wood used instead of the more usual walnut). The prices inclusive of purchase tax are £1,601 for the saloon and £1,811 for the coupé, automatic transmission being £61 more in each case.

Does a motorist buy his petrol at this filling station or that for any particular reason? If one runs an account, then obviously that is where one normally goes; the casual buyer, if he is like me, looks for a place where there is no queue waiting. National Benzole have, however, had a study made of filling stations in an attempt to find out what the customer prefers in the way of service, and has engaged a staff of travelling advisers to operators. My hope is that

they will find a way of preventing the man who nips in just ahead of me from wanting his tyre pressures checked, his battery topped, his sump replenished with half a pint of oil and his lamp bulbs renewed. Or, if that is what service stations are for, at least the man who merely wants to take on some petrol should not be held up for 10 minutes just because of that other chap.

With memories of being stranded on a desolate road abroad with a flat tyre and a wheelbrace which simply would not unloosen the wheel nuts, I welcome the Levermaster, which has a clever but easily worked joint that more than trebles the leverage one can exert. It is made from solid steel, is very robust and is a certain insurance against being frustrated should the nuts have rusted almost solid (and how easily they do!). The manufacturers are Poliac, Ltd., of 490 Wallisdown Road, Bournemouth, and the price is 17s. 6d., plus 2s. 6d. if ordered direct for packing and postage. The make and model of car should be mentioned when ordering.

MUSIC WHILE YOU DRIVE: a new radio, the Playmate, is a 7-transistor portable specially designed for use in a car, though it can be easily removed when needed elsewhere. It works from a single, self-contained 9-volt dry battery, and has a moulded plastic case in two tones of grey. The makers are World Radio. Price: 18½ gns.



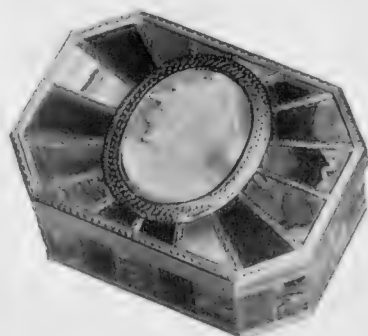
Rovers' new 3-litres. The coupé and (above) the saloon





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Dresden: Circa 1775.



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Of course those who live in a centrally heated flat or in a house that has no cellar and is subject to violent fluctuations of temperature cannot indulge in the pleasurable hobby of buying and laying down young wines as an investment. But even if your butler buys in only a few modest bottles at a time they will benefit from a few weeks' rest in a horizontal position before being served. For fine old red wines this resting period is of course essential.

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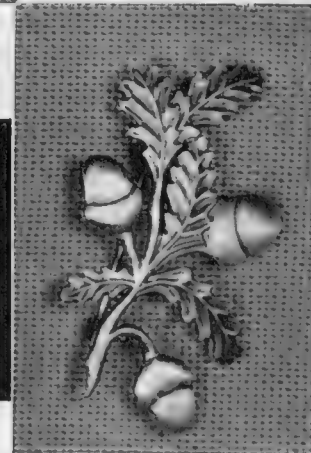
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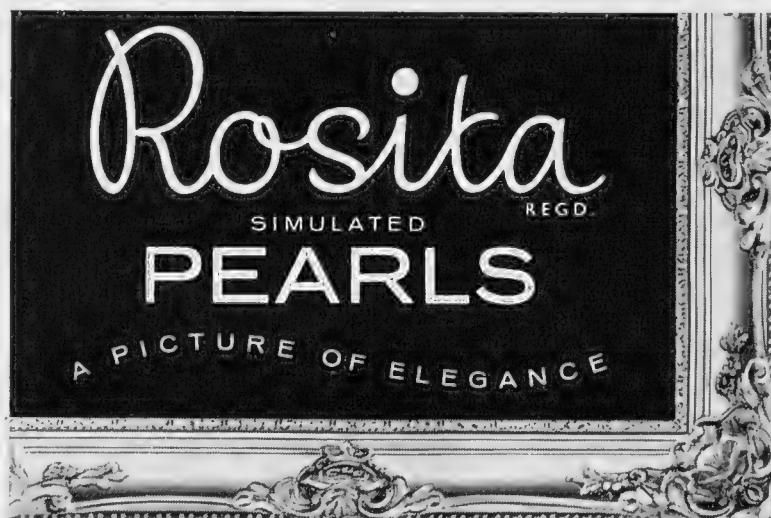
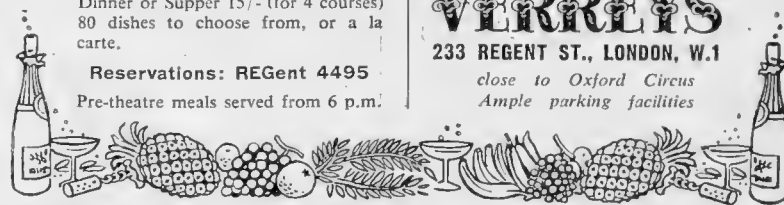
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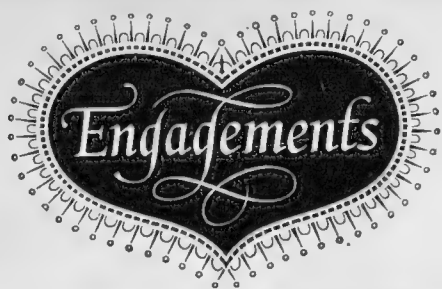
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## COLLECTOR'S COMMENTARY

Albert Adair

*The heyday of coffee-making*

1



2



3

ACCORDING TO OLD RECORDS COFFEE WAS HELD in great repute in the Near East from the middle of the 15th century, but not until 1641 did it find its way to this country and it was left to a Cretan to introduce it to England. He chose to brew coffee for Balliol College, Oxford, where it soon became popular. The practice of drinking coffee created a demand for vessels in which it could best be served, and, among others, silver coffee pots were first introduced during the latter part of the 17th century. The earliest shape known of a silver pot was that of a plain conical cylinder with a tall conical lid, a plain spout with its handle placed at right angles to the spout made about 1670.

Coffee pots were usually hall-marked in two places; the main combination of marks are found on the underside of the pot, or else near the top of the cylinder and close to the handle. Prior to 1784 there were four marks namely (a) the symbol of the town where it was made, (b) the symbol of the quality of silver, (c) the date letter for the year in which it was made and (d) the maker's mark. However, after 1784 the head of the reigning monarch was included. Due to the fact that the marks were in some instances not struck cleanly it is not always possible to detect them and the difficulties of the decipherer are further complicated by the tendency that today many are worn away from long hours of cleaning. It is unusual to find a coffee pot with a complete set of marks on the lid as more often than not it bears the maker's mark or the silver mark and there are cases when no marks appear at all.

During the reign of Queen Anne one of the most favoured designs was an octagonal



4

1. *George I coffee pot, 1724.* 2. *Thomas Whiphama pot, 1747.* 3. *Pear-shaped design by Charles Wright, 1779.* 4. *The oval pot of 1779*

shaped straight-sided cylinder with a lid of the same style. The handle was again usually placed at right angles to the spout, which was often of a fluted design. A particularly fine pot (No. 1) was made in the reign of George I by J. Robinson of London (dated 1724), which has a plain cylinder with a domed lid and a spout that contains some fluting. In this particular

piece the handle is to be found behind the spout, which at once denotes the later period. The style of the coffee pot took on a new shape from about 1735, the pots becoming rounded off at the base and being left with what is known as a "tucked in foot." This trend is seen in the pot made in 1747 by Thomas Whiphama (No. 2). At the beginning of the reign of George III this alteration in shape was carried considerably farther, and it was not long before pots very closely resembled the shape of a pear. The coffee pot (No. 3), made by Charles Wright in 1779, is typical of the pear-shaped designs, though the style of the lid is more domed. After about 1755 it is not unusual to find a coffee pot that has been beautifully chased or engraved, but beware, as it sometimes occurs that these designs have been added later. The oval coffee pot which was made in 1794 and as shown (No. 4) stands on an oval collet foot and has some light engraving with a long and drawn-out spout. This and all the other very fine coffee pots here described are in the possession of Messrs. Hancocks & Co., of Vigo Street, London, W.1. It is interesting to note that a beautiful Queen Anne coffee pot of 1710 commanded such enthusiasm at a recent silver auction sale in London that it sold for £2,400.

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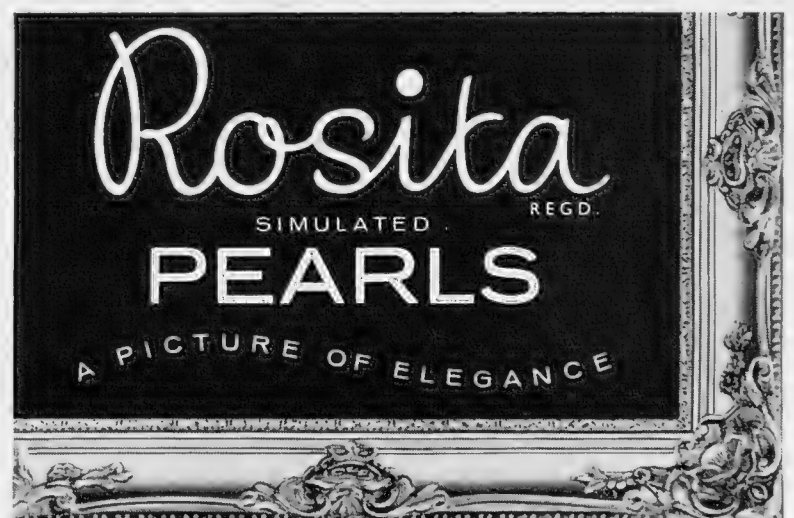


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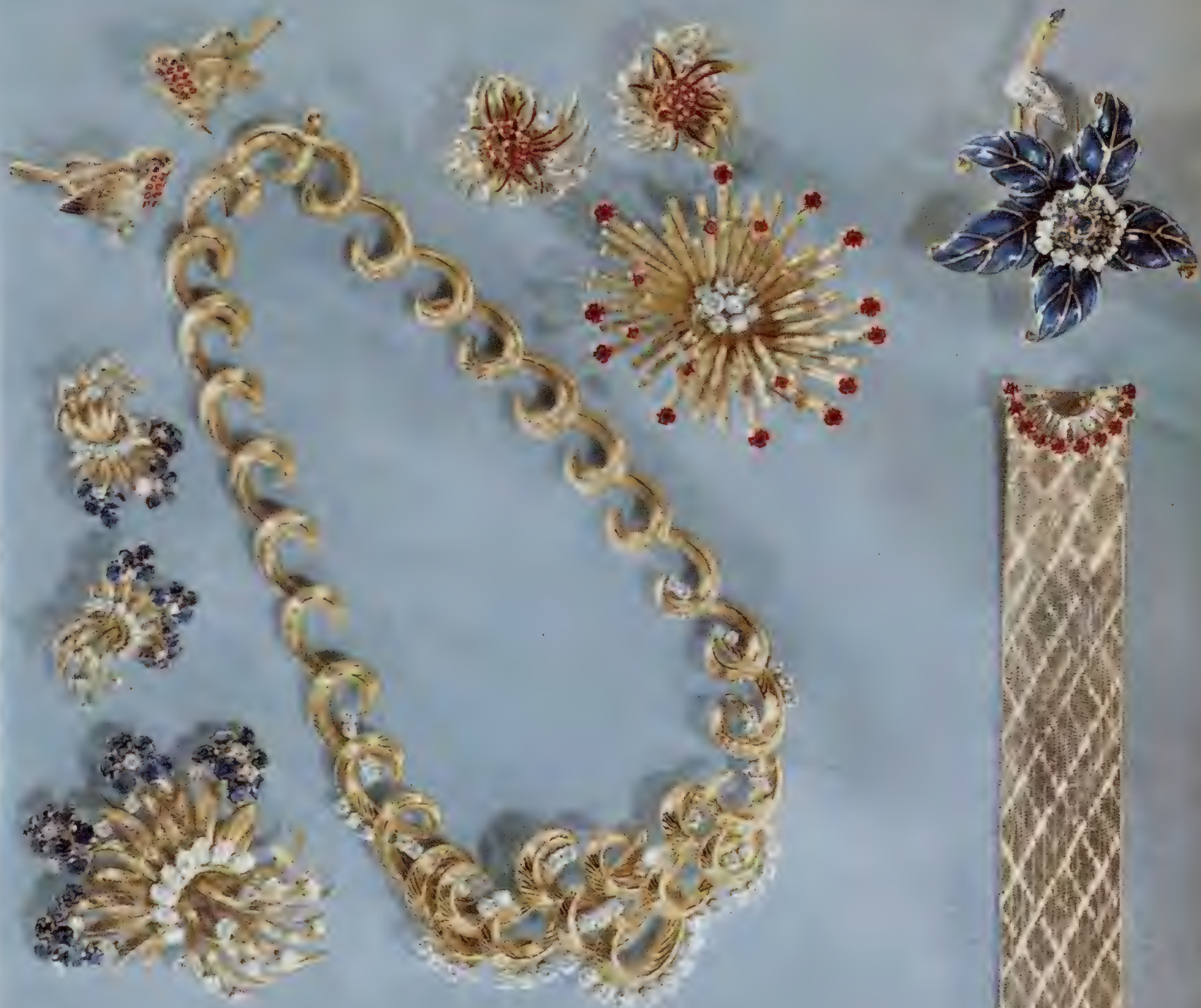




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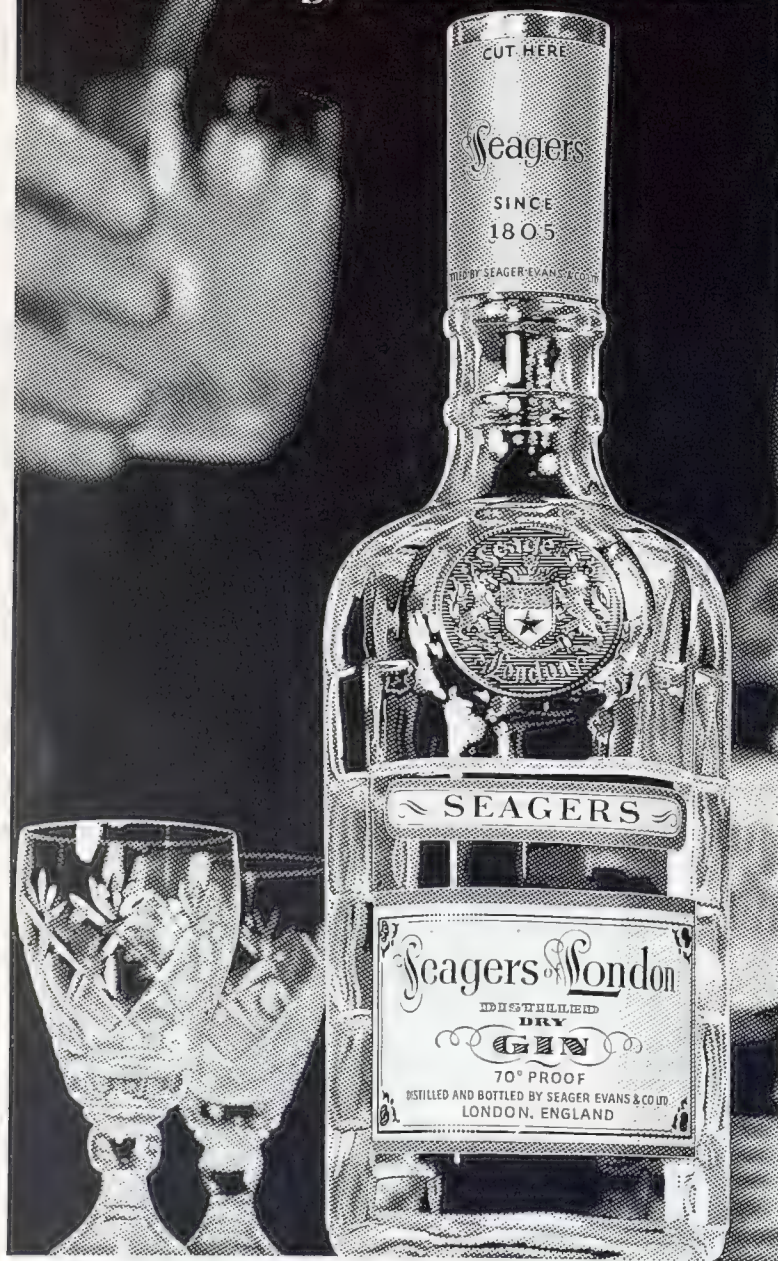
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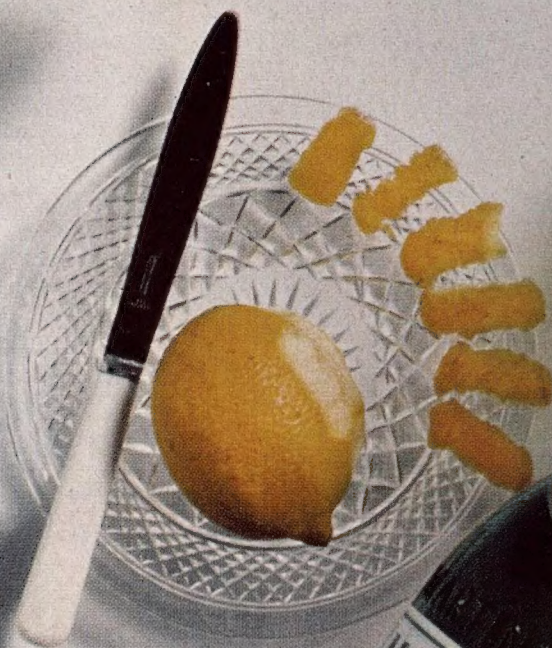
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